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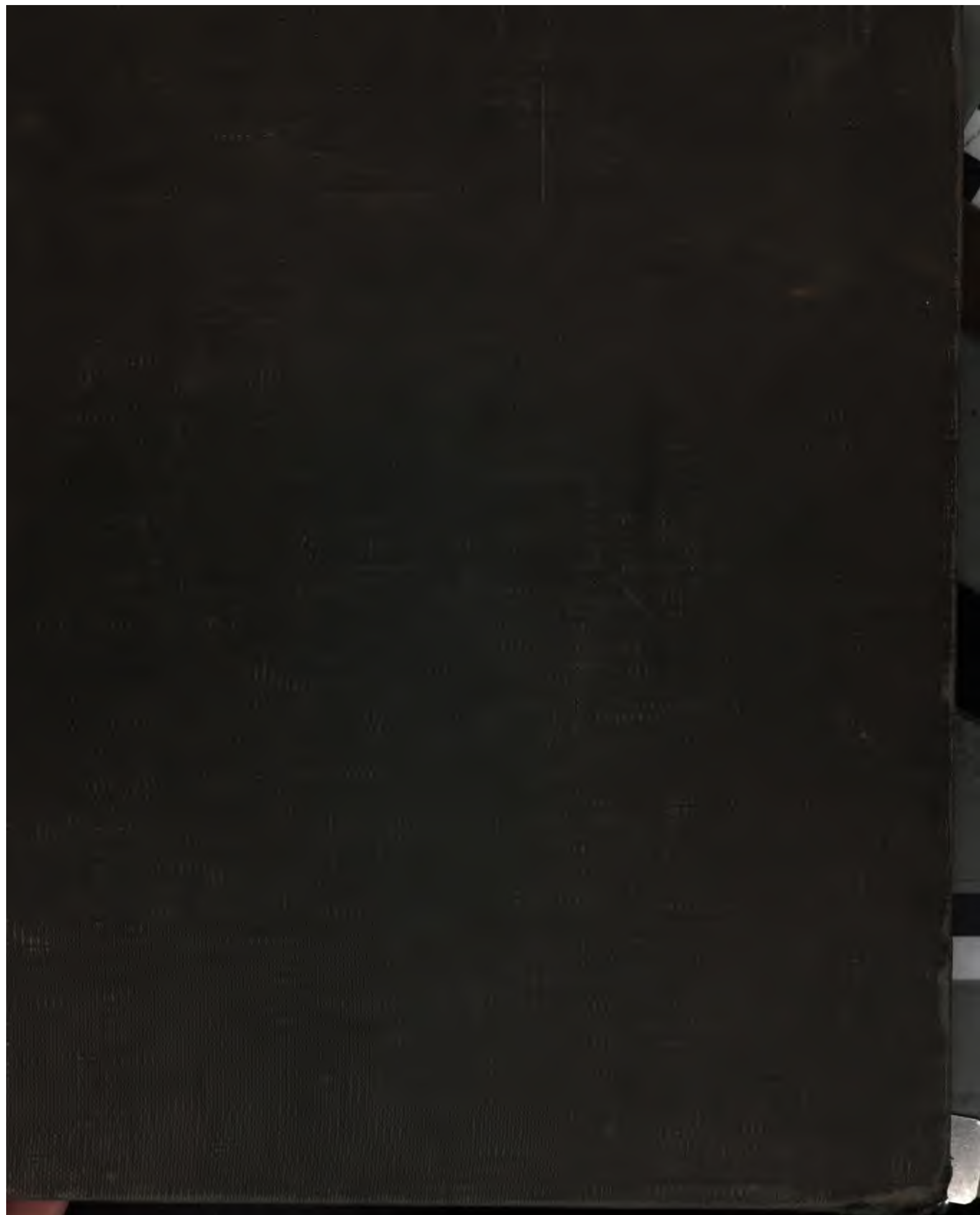
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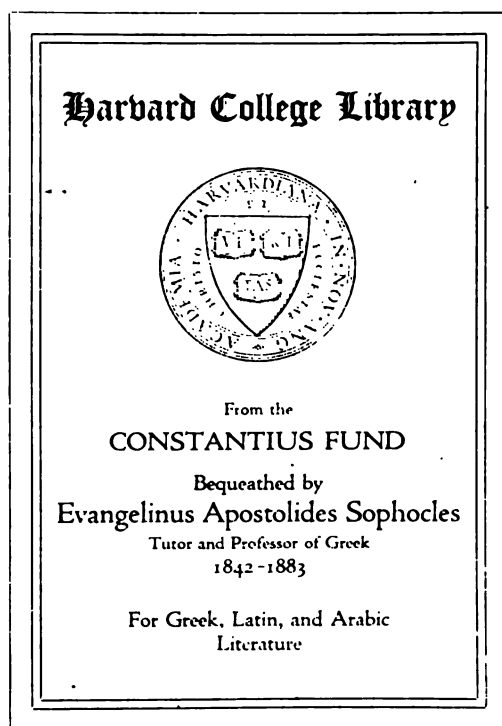
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LONGINUS
ON
THE SUBLIME

IN WRITING;

TRANSLATED:

WITH NOTES ORIGINAL AND SELECTED,

AND

THREE DISSERTATIONS.

By H. G. Liddell

INTERIORA VELUT HUIUS SACRI ADEUNTIBUS APPAREBIT MULTA
RERUM SUBLIMITAS, QUÆ NON MODO ACUERE INGENIA PUERILIA,
SED EXERCERE ALTISSIMAM QUOQUE ERUDITIONEM ET SCIENTIAM
POSSIT.

Quintil.

LONDON:

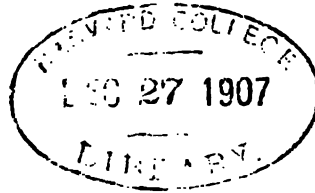
LONGMAN, REES, ORME, BROWN, GREEN, AND LONGMAN.

NORWICH:

BACON, KINNEBROOK, AND BACON.

1836.

Set 21.71



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BACON, KINNEBROOK, AND BACON, NORWICH.

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From the Author.

TO HIS ROYAL HIGHNESS
AUGUSTUS FREDERICK,
DUKE OF SUSSEX, K. G.
PRESIDENT OF THE ROYAL SOCIETY;
THE PATRON OF LITERATURE AND SCIENCE,
THIS TRANSLATION
IS, WITH PERMISSION, HUMBLY INSCRIBED,
AS A TRIBUTE OF RESPECT AND GRATITUDE
FOR THE BENEFITS CONFERRED ON
LEARNING
AND ITS CULTIVATORS,
THROUGH HIS ILLUSTRIOUS PATRONAGE:
BY HIS ROYAL HIGHNESS'S
DEVOTED HUMBLE SERVANT,
WILLIAM TYLNEY SPURDENS.

P R E F A C E .

THE translation of Longinus on the Sublime in Writing, here submitted to the Public, is the result of a long, if not an accurate acquaintance with what has been well designated as the "vere aureus libellus," the truly precious treatise of that great critic. It was originally undertaken, and prosecuted from time to time, in a manner, perhaps, too desultory, by way of relaxation from the labours of a very arduous and exhausting employment. As the work of one of the two celebrated philosophical critics of the Greeks* was already presented, in so becoming a dress, to the English reader, it was my ambition to place that of the other, at however humble a distance, on the same shelf.

I have endeavoured to render the book altogether as little unworthy of patronage, as was consistent with my residence in a remote angle of the kingdom, far from such aids as are usually derived from large libraries and learned associates. Having been thus compelled to rely on my own scanty resources, and to fight the battle "proprio Marte," should I be so fortunate as to come

* Twining's Translation of Aristotle's Poetic.

off without dishonour, my success will not be diminished by the claims of importunate allies ; nor, on the other hand, how complete so ever may be my failure, shall I feel the mortification of having involved a friend in my disgrace.

If it should be enquired, What occasion there was for a new Translation of Longinus ? I answer that the only translation in English, at all deserving of mention, does not appear to stand very high, at present, in the estimation of scholars. It was executed almost a century ago by Dr. William Smith, Dean of Chester : and, although it is said to have had the benefit of revision by the learned Dr. Pearce, Bishop of Rochester, a distinguished Editor of the original treatise, yet the merits are not very obvious now, which elevated Dr. Smith into his Deanery, from the Mastership of a country Grammar School. Compared, however, with Welstead's wretched translation from the translation of Boileau, and with the "doings into English" so prevalent in that day, Smith's may, unquestionably, be regarded as a spirited, and even an elegant performance ; as, its keeping its ground to the present time, proves it to have been a successful one.

I have, notwithstanding, persuaded myself that something might still be done in this matter. Since the Dean's translation was published, so much has been effected for elucidating the numerous obscure passages of the original work, and for restoring the text, by the collation of manuscripts, and by the critical sagacity of numerous learned commentators, that, even on this ground, there seems to have arisen sufficient occasion for a new translation.

In the execution of the present undertaking I have sought to exhibit an accurate transcript of my author's ideas ; and I have adhered as closely to his expression, as the idiom of languages so dissimilar would admit. But the word idiom intimates something in a language so peculiar, as not to be rendered into another by any similar arrangement of words. In such cases I have not scrupled to be somewhat more paraphrastic, where I entertained a hope of preserving thereby a part of the spirit and elegance of the original. This, however, I am aware, is a dangerous freedom ; and I trust it will be found that I have exercised it with a cautious and jealous discretion.

In a work, which has suffered so greatly in its transmission to us, I have found it a matter of no small difficulty to arrive at any satisfactory conclusion as to the real meaning of many corrupt and disputed passages. For the accomplishment of this, I have availed myself of all the assistance to be derived from various readings, different editions, and the critical remarks and conjectures of commentators. A translator into a modern language cannot betake himself to the resource so amusingly described by Boileau. “ Il est aisé à un traducteur “ Latin de se tirer d'affaire aux endroits même qu'il “ n'entend pas. Il n'a qu'à traduire le Grec, mot pour “ mot, et à debiter des paroles, qu'on peut au moins “ soupçonner d'estre intelligibles. En effet le lecteur, “ qui bien souvent n'y conçoit rien, s'en prend plutôt à “ soi-mesme, qu' à l'ignorance du traducteur. Il n'en “ est ainsi des traductions en langue vulgaire. Tout ce, “ que le lecteur n'entend point, s'appelle un galimathias, “ dont le traducteur tout seul est responsable.”

Into the seductive field of conjectural criticism I have not myself often entered, and always with diffidence and reluctance. But, in a treatise, which has come down to us in so mutilated a condition, and of which there exist so few independent manuscript copies,—in which, also, we may so frequently determine with confidence, *this is not what was originally written*,—I have ventured to hope that a suggestion or two, if offered with modesty, might be favoured with an indulgent consideration.

In the notes on the Greek text will be found these few suggestions, combined with a rather copious selection of what appeared to me most valuable in the numerous comments on my author. This selection, may, perchance, abridge the labour of the scholar; while it may prove of more important service to such of my readers as are tyros in this branch of criticism.

I have, also, separately introduced some illustrations of my author's precepts, chiefly derived from standard writers in our own language. These are intended for the benefit of the mere English reader.

It is hardly to be expected that I shall escape the charge of *pedantry*, because the nature of my work has obliged me to "interlard" certain parts of it with "scraps of Greek and Latin." But there is, in good truth, a great deal of pedantry in the world, which is very innocent of either Greek or Latin. It is a charge, however, of which the translator of a Greek author needs not, I trust, to entertain any peculiar horror or apprehension.

But why, it has been asked, have you, a clergyman, withdrawn from professional occupations the time required for the present undertaking?—In answer to

this enquiry, I may allege that, in the Church of England, it is not only very possible, but not at all unusual, for a minister to remain, many years together, without an opportunity for the regular exercise of his clerical office. Those, who have no assigned field for their labours, must frequently be content to wait for the occurrence of such an opportunity. It was during a long and involuntary interval of this kind, that the present work was undertaken ; and it is during another similar interval, that I have resumed it, and brought it to such a completion, as I am now able to give it.

I am not, however, disposed to allow that this work has no reference to my higher duties and more solemn obligations. An acquaintance with polite literature is universally recognised as valuable to the religious instructor. Prosecuted in subservience to his sacred studies, it serves to burnish the weapons which he employs in his Christian warfare. And what a glorious use has been made of classical learning by many of our most pious and faithful divines ! What powerful advantages have they derived from it, for embellishing, enriching, and enforcing their statements of divine truth !

And where, among the literary treasures of classical times, shall we find a work more free than this of Longinus, from the defilements of paganism ?—Where, also, shall we find one more in harmony with the pursuits of the clergyman ? His studies are connected with matters the greatest and the most sublime, that can engage the contemplation or interest the feelings of man. They are conversant, too, with that book, which abounds in conceptions more lofty, expressed in terms more digni-

fied, than unassisted reason was ever able to form. The true excellence and real grandeur of such divine conceptions, he is here taught duly to appreciate : and he learns, meanwhile, to express the result of his own meditations in a style free from false ornament, chastened and adapted to the dignity and importance of his mission, and elevated to the high standard of his duties and of his ardent aspirations. The polished bow is frequently found most effective in sending home to their mark those arrows, which the Christian soldier draws from the quiver of Jehovah.

This charge, then, requires, I persuade myself, no further refutation : and I now confidently, but not presumptuously, leave the work to the judgment of learned and liberal men, far better qualified than myself to weigh its merits and defects. The tribunal, I am aware, is a formidable one ; but I am nevertheless assured of meeting with all the indulgence which I can reasonably expect from our common love of classical literature.

WILLIAM TYLNEY SPURDENS.

North Walsham, 21st June, 1836.

THEE, BOLD LONGINUS! ALL THE NINE INSPIRE,
AND BLESS THE CRITIC WITH A POET'S FIRE,
AN ARDENT JUDGE, WHO, ZEALOUS IN HIS TRUST,
WITH WARMTH GIVES SENTENCE, YET IS ALWAYS JUST;
WHOSE OWN EXAMPLE STRENGTHENS ALL HIS LAWS;
WHO IS, HIMSELF, THE GREAT SUBLIME HE DRAWS.

POPE.

DISQUISITION I.

THE names of Zenobia, and Longinus, and Palmyra have descended to us, surrounded by one common halo of romance. The injured Queen, and her unfortunate Minister continue still to excite our sympathy: and the existing remains of that once splendid Syrian city, with its ruined palaces and temples, have contributed, perhaps, in no small degree, to perpetuate this feeling.

That the Longinus, whose memory has been transmitted to our times under circumstances so advantageous, was as noble as he was unfortunate, is sufficiently attested by what history has recorded of his character and conduct. That he was also an accomplished scholar, in all that has respect to the philosophy and literature of *that period*, may be fairly inferred, not only from the estimation in which he appears to have been held by his contemporaries, but also from the catalogue of such works as we have reason to believe are properly attributed to him.*

* "Jamais homme, de son temps même, n'a été plus estimé que Longin. . . Si on l'en croit, son jugement estoit la regle du bon sens, ses décisions en matiere d'ouvrages passaient pour des arrests souverains, et rien n'estoit bon ou mauvais, qu' autant que Longin l'avoit approuvé, ou blâmé."—BOILEAU, pref.

But, while we allow to the Longinus of Palmyra a high station among the writers of his age,* we cannot forget that his was an age in which both literature and philosophy had fallen into "the sere and yellow leaf." He lived in the reigns of Gordian, Decius, Valerian, Gallienus, Claudius, and Aurelian; a period, when all the taste and elegance of life, both as respects literature and the arts, was with the Empire itself, fast sinking into debasement and decay. Are we, then, to refer to such an æra, a work of taste so refined, and of elegance so consummate, as the Treatise on the Sublime?

This is a question, not merely curious, but to scholars at least, of no slight interest and importance. We naturally seek to know all that can be known, respecting the circumstances of those, from whom we have derived benefit and gratification: and to the principles developed by a very few ancient critics, among whom the author of this Treatise bears a distinguished rank, we are indebted for the ground-work of all correct taste in the writings of the moderns.

The subject, indeed, within a few years, has fallen under frequent discussion; more especially since the publication of Weiske's edition of the work at Leipsic in 1809, with the remarks of Amati on the title of one of the *codices* in the Vatican.† It appears to me,

* "..... neque ego detrahere ausim
" Hærentem capiti multa cum laude coronam."

HOR. SAT. I. 10.

† In the Edinburgh Review, for Sept. 1831, there is an able article on an anonymous work, entitled "Remarks on the *supposed* Dionysius "Longinus," &c. but which is understood to be by the Rev. J.W. Knox, A.M. To this work, and to the critique on it, I am indebted for much informa-

nevertheless, that room is still left for diversity of opinion, and for further enquiry: on which account I shall now proceed to state the conclusions at which I have arrived, and the grounds upon which those conclusions have been formed.

But it may be proper, first, to remark that the Treatise on the Sublime has descended to us under circumstances of considerable mystery. There is no mention of it, nor any reference to it whatever, in the classical writers: and, till it was rescued from long and unmerited oblivion, by being drawn forth from the learned dust of some large library about the middle of the sixteenth century, its existence appears to have been scarcely known. Whether one manuscript of the work, or more than one, was, at that time, discovered; or whether more than one *independent* codex be now extant, has been the subject of much disputation. The greater probability is, that the manuscript, preserved in the Royal Library at Paris, which is generally referred to as "the Paris manuscript," is the parent of all the rest:*

tion, and for the correction of some opinions, which the present dissertation contained when it was first written,—several years before they were published. They have not, however, materially altered my view of the question; which differs, as it will appear, in some particulars from those of both these writers.

* Very little seems to be, at present, known, concerning the Bessarion MS. But, as we are expressly told by P. Manutius that this was the copy which he used in his edition, we may reasonably infer from his text, that this also is a transcript from the Paris MS. In a prefatory Epistle written in Greek, Manutius says, *Λογγίνον . . . ὅς ἐν τῇ παρ' ἡμῶν τοῦ Βησσαρίωνος βιβλιοθήκῃ κατακεκρυμμένος ἀπέκειτο· καὶ ὑπὸ σιγῶν τῶ χρόνῳ, ὥς πολλαὶ καὶ ἄλλαι χρησιμώταται εἰς εἰς, κατεβρώθη.* It appears, from this, that the MS. was not preserved, even in the 16th century, with sufficient care. What may have been its subsequent fate, is very uncertain. It was left by that munificent patron of learning, Cardinal

since, where this is defective, they exhibit similar defects.

This manuscript is pronounced by Levesque and other competent judges, to be of the tenth century. It is a small quarto, written on parchment, containing 207 leaves, or 414 pages, each page consisting of 25 lines. Of these pages, the "Problems"* of Aristotle occupy rather more than 335 pages, leaving only about 79 for the present work. It is fairly written, in a remarkably neat running hand, very easy to be read, notwithstanding some peculiarities in the form of the letters. A *fac-simile* of this may be seen inserted in the preface of Pearce's edition. At some time or other it has belonged to the family of *de Medici*; and so little care has been taken of it that several whole leaves are lost. These losses are carefully noted by Pearce, Weiske, and other editors; and are enumerated in the present translation. I have described this manuscript with the greater particularity, because of the probability, mentioned before, that all the others are only transcripts, derived, either immediately or mediately

Bessarion, with the rest of his valuable library, to the Republic of Venice, in 1472, and deposited in the Library of St. Mark; where, if it has not fallen a prey to neglect, it probably still remains. It were greatly to be desired that some one of our numerous tourists would endeavour to ascertain its fate, and collate it with some printed copy. Toll appears to have hastily made a few excerpts from it; but nothing can be less satisfactory than his account. He says not a word about the actual condition of the MS. and respecting what he did with it, his words are, "*quæ raptim corraſi potius quam collegi excerpsiſque.*"

* These *Problems* are *critical* investigations; and in Aristotle's time, the word *Problem* seems to have been confined to such works. Thus the *Homeric Problems*, *προβλήματα Ὁμήρου*, mentioned by Suidas and others, are criticisms on Homer.

from this. It is regarded, also, as the copy from which the *editio princeps* of Robortelli* was printed, in 1554.

We are unable, at present, to discover at what precise period the Treatise on the Sublime began to attract the notice of European scholars. It appears to me highly probable that the first copies were brought from Greece by Cardinal Bessarion, who spent much time at Athens in collecting manuscripts of Greek authors: and that this illustrious scholar first communicated it to Cosmo de Medici, at the time when he was using every effort for procuring that treasure of Greek and Latin MSS. which constituted the foundation of the Laurentian Library. And this probability receives great strength from the well-known similarity of tastes and pursuits of Cosmo and the Cardinal; which discovered itself in their enthusiastic fondness for Grecian literature, and especially for the philosophy of Plato. It deserves notice, also, that the Paris MS. has certainly belonged to the family of de Medici. Is it too much then to imagine that this MS. may have been procured for the Florence library from Bessarion; †

* It is not a little singular that while Robortelli was preparing his *editio princeps* for the press of Oporinus at Padua, Paulus Manutius was engaged in a similar undertaking at Venice, without either of them being acquainted with the other's design. Robortelli gained the start of his competitor, having sent forth his edition in 1554; whereas that of Manutius, from his own press, bears the date of the following year.

† I fancy I can trace the Paris MS. from the Cardinal, to its present asylum. It is well known that Bessarion, from his early youth, had been collecting Greek manuscripts, and that to him we are indebted for the single manuscript of Athenæus. At the very time when Cosmo was engaged in the same pursuit, the Council, which Pope Eugene IV. removed from Ferrara to Florence, of which Bessarion was the most distinguished member, brought these two illustrious patrons of literature into immediate contact, and continued it for a considerable time. It is, consequently, very probable

and that it has, by some unknown means, been transferred from that to the Royal Library at Paris? Upon this supposition, both the Parisian and the Venetian codices will appear to have been introduced to the learned of Europe about the same time,—the middle of the 15th century; and the preceding silence respecting the work will be at once accounted for.

But, however this may be, the notice of modern scholars does not appear to have been drawn to the Treatise, much before the editions of Robortelli and P. Manutius. That the discovery of such a work, whenever made, must have produced a great sensation among the learned, may be inferred from its high merit, which was, at once, universally acknowledged: and the enquiry must have instantly arisen, “Who is this Dionysius Longinus?” This would lead, of course, to the observation that Suidas mentions *a* Longinus, although not by the name of Dionysius Longinus, but of Longinus Cassius; and that Photius calls the same person Cassius Longinus. On further enquiry, it would also be discovered from the mention of his writings by Porphyry, Suidas, and others, that this same Longinus was a distinguished author, chiefly in works of philosophical criticism; and that, like the writer of the treatise before them, he was an ardent admirer of Plato.

that similarity of pursuits produced acquaintance; and that, if Bessarion did not present to the Duke the MS. in question, yet that the latter might have obtained it by an exchange of duplicates. Now let us see how any of the MSS. of the Laurentian Library found their way to Paris. Moreri, in his account of Cosmo, writes thus: “Cosme recueillit une admirable bibliotheque, que Catherine de Medicis partagea depuis avec son frere Duc de Toscane; et elle apporta en France ce qu’elle avoit eu, tres considerable, à cause des Manuscrits Grecs.”

Here then, it was natural for the enquirers to assume that they had found him of whom they were in search: and they appear to have carried the investigation no further, but at once to have added to the catalogue of this writer's works, the Treatise on the Sublime. With this appropriation, however, some dissatisfaction began very early to be manifested; and Ruhnken only expressed the opinion of many of his predecessors, when he said, Diss. xii. "*Equidem nihil magis in Longino miror quam tanti animi ingenique virum sæculo tertio, servitute oppresso, et pœne barbaro, extitisse.*" The enquiry, however, is interesting, and may repay us for the trouble of considering what has been alleged on either side.

The advocates of the Palmyrene remark, with apparent justice, on the extraordinary similarity of name and pursuits in the writer on the Sublime, and the secretary of Zenobia. Such coincidences, say they, of appellation, of taste, of literary works, are not usually found in different men; and hence it would require some powerful reasons on the other side, to disprove their identity.

To this it is replied, by those who maintain that the Treatise on the Sublime is the work of a different writer, and of a purer age, that, with respect to the name and circumstances, the similarity is so far from being sufficient to identify them, that there is enough of dissimilarity to distinguish them from each other. The one is called, in the most ancient extant copy of his work, Dionysius Longinus: the other is nowhere so designated, but Cassius Longinus, or Longinus Cassius. Of the former it has been asserted, I know not

upon what authority, that he was born at Athens ;* I am inclined to believe it was at Pergamus ; he tells us himself that he was a Greek ; and to this origin part of his designation gives testimony. The latter, though bearing a Romanized name, appears to have been a Syrian, and is said by some to have been born at Emisa, by others at Palmyra. Though educated at Athens, which, even in the third century, still continued to be the seat of the Muses, yet all his connexions, so far as we can trace them, were Syrian.† He was skilled in the Syrian tongue ; he was the preceptor of Porphyry a young nobleman of Tyre ; he resided in Phœnicia, whither he invites his former pupil to repair to him out of Sicily ; he is afterwards the preceptor of Zenobia's sons, at Palmyra ; becomes her minister ; and finally, dies in her service.

And as to the similarity of their tastes, and of their literary works, there is in this also more imagination than reality. It certainly does not appear to have been greater than what prevailed, in those ages, in the writings of all literary men. They both composed works of criticism, and they were both admirers of Plato. The criticism, however, of the Grecian, as we find it exemplified in the present Treatise, must have been of a very different stamp from the Homeric Apo-

* In the xiith section of the work he uses the words ἡμῶν Ἑλλήσιν— a sufficient indication of his country : and when, in the next sentence, he claims Demosthenes as ἡμέτερος, some, perhaps, will see in this an intimation of his being a fellow-citizen of the great orator of Athens. I know not whether Ruhnken had any more direct authority for saying in his *Dissertatio*, "Athenis, ubi natus, educatus erat."

† Gabrielis de Petra Commentatiuncula. ΡΥΗΝΚΕΝΗ, (sub nomine Schardam,) Diss. de Vitâ et Scriptis L. Sect. iii. et seqq.

remas, and Problems, and Solutions of the Syrian, mentioned by Suidas; as well as from his essay on the strange enquiry whether the great epic poet was also a *philosopher*! The admiration too, which the latter shewed for the works of Plato, was just of that kind which we should have expected to find in a disciple of Ammonius Saccas—the founder of the Eclectic school—an admiration of the Platonic philosophy:—whereas, in the Treatise on the Sublime, though the highest commendation is bestowed on the style of Plato, we find not a word about his doctrines.

Again, the work we are considering is charged with betraying marks of the decline of literature; as bearing the stamp of the silver age; and as exhibiting a resemblance, especially in the paucity of particles, to the style of the Byzantine historians: and hence it is inferred that it may, with sufficient probability, be assigned to the disciple of Saccas.

The latter part of this accusation may be brought to an easy test. Arithmetical criticism, if not very satisfactory, has, at any rate, the merit of not being very difficult. I confess that I have never tried my author by such a standard; but let any one, who could derive conviction from the experiment, take, at random, any number of pages of the Treatise, and any similar number of similar pages from the most approved Grecian writer, and *count* the particles. I have no apprehension for the result.

But his style resembles that of the Byzantine historians. Which of them? There is dissimilarity enough; for instance, between Cedrenus and Anna Comnena. Unless some *one* is specified, it is quite sufficient to

deny in general terms what is asserted in general terms ; and merely to say, "No, he does *not* resemble, "in his style, the Byzantine historians." For my part I see no such resemblance to any of them ; but I readily leave this point to competent judges.

And, as to the marks of debasement, this also is one of those general charges which it is so unfair to make, because with such charges it is so hard to grapple. Let any specific words or phrases be once pointed out, and we then know what we have to do. We can try them by the established canons of criticism ; and we can appeal to the usage of the best times, and the purest writers. But to fight with such a charge as this, is to fight with a shadow. There is in it nothing substantial ; it quite eludes our grasp. What the greatest critics have denominated "The Golden Treatise," bears, forsooth, the stamp of silver : but, refer it to the middle of the third century, and silver will be, I fear, too precious a metal. Tin or even brass would be more appropriate. As a fair, I should say a favourable, specimen of the writers of that age, let us select Origen : I mean the Christian Origen, the friend of Porphyry, and the disciple of Ammonius : for, of the Gentile philosopher of the same name and of the same age, I profess to know nothing. Now, what do we find in this fellow-student of the minister of Zenobia ? He frequently exhibits, indeed, considerable spirit ; occasionally he rises even into sublimity : but, amid the multitudinous instances of debased style, false taste, conceit, and affectation, which are the characteristics of the age, we search in vain for a single passage, to remind us of "The Golden Treatise." And if this be

the case with Origen, still less likely are we to succeed in the writings of the enthusiastic and mystic Plotinus ; or in those of the occasionally splendid, but extravagant and credulous Porphyry. Indeed there is as little, in their works, that is redolent of the purity of the Augustan æra, as there is in the Treatise on the Sublime, that reminds us of the age of Aurelian.

But it may be thought that I am prejudiced in behalf of a favourite writer ; or that I am not qualified to form a correct judgment concerning the purity of his style. Let us have recourse, then, to less partial, and more competent authorities. I have already stated that, from a cause which we will presently consider, we are not to look for such a judgment among the classical writers : but it may suffice to refer to a few of those giants of criticism, who, fortunately, for the cause of letters, appeared at the restoration of learning. Of these P. Victorius speaks distinctly of the work on the Sublime in terms of the most unqualified commendation, calling its author in one place, “ eruditissimus “ magister dicendi, et maximus existimator veterum “ scriptorum ;” in another, “ magnus ille rhetor, et qui “ plurimum judicio valuit.” G. Canterus calls him “ Rhetor doctissimus.” Isaac Casaubon mentions the work as “ doctissimus περὶ ὑψους libellus,” and elsewhere as “ elegantissimus περὶ ὑψους libellus :” and of the author he speaks as “ criticus insignis, paganus “ tamen homo, Dionysius Longinus, cujus extat aure- “ olus”—non argenteus—“ περὶ ὑψους libellus.” Baudius calls him “ subactissimi judicii Rhetor Longinus, “ qui nunquam dimittit sedulum et attentum lectorem “ sine bonæ frugis proventu.” Jo. Caselius says,

“ Superest Dionysius Longinus, quem supra magistros
 “ dicendi colloco . . . scriptorum subtilis et acer, nec
 “ iniquus censor . . . homo doctissimus et summi sin-
 “ cerique judicii.” Janus Rutgersius speaks of certain
 verses of Euripides, “ quos affert Dionysius Longinus
 “ in *aureolo* libello *περὶ ὕψους λόγου*.” Lucas Holstenius
 declares, that “ Longini ingenium accuratum, limatum
 “ judicium, atque eruditionis copiam satis ostendit
 “ libellus de sublimi genere orationis.” D. Heinsius
 denominates him “ summus vir,” and “ judex accura-
 “ tus.” It is unnecessary, I believe, to extend these
 “ judicia et testimonia,” collected by Toll ; which it were
 very easy to do by a reference to the writers of that age.
 I will only add a single remark of Gesner : “ Audacter
 “ dixerim ille se profecisse sciat, qui Longinum intel-
 “ lexit : intellectus enim quin placeat Longinus non
 “ est dubium.” These are assuredly no incompetent
 judges ; and yet we see here something of the *gold*, but
 not a word concerning the *silver*. Nor, indeed, has
 Longinus been less highly estimated by the profoundest
 critics and the most elegant scholars of a later age. It is
 quite unnecessary for me to quote Barnes, and Porson,
 and Musgrave, and Harris, and Twining, and Wake-
 field, and Gregory, and Beattie, and Blair, and a whole
 host besides ; not one of whom would have been likely
 to express approbation of a work, debased by a vitiated
 style, and a depraved taste.

But why, it may be asked, has no writer of the
 classic times made mention of the work ? How has it
 happened that kindred minds, employed on kindred sub-
 jects, have entirely overlooked a Treatise of such
 unquestionable merit ? The work itself will furnish

us, I think, with an answer to this enquiry. But, before we examine this point, we may also ask another question, not equally easy to be answered : How has it happened that, if the work was really composed by the learned Palmyrene, it was neither included by Suidas in the catalogue of his works, nor mentioned by any writer of the third, or the following centuries ? It will not do to tell us that Suidas closes his list by intimating that there were “ many others.” The Treatise on the Sublime is not a work which, even in the most barbarous age, or by the most barbarous writer, could have been so passed over. Whatever was written by the same author, this was, unquestionably, if not his most distinguished, yet certainly one of his most distinguished performances. Could any doubt be entertained of this, it would be soon dispelled by referring to the titles of those mentioned in the catalogue given by Suidas. We do not pretend that there is no difficulty involved in each of these enquiries ; but till the latter is answered, we must not be pressed too closely with the former. Let us, however, see what the work itself will suggest.

The whole book abounds with internal evidence of its having been written, with much of the freedom of an epistle, from an elder* to a younger man: that these two men had read and studied together :† that the connexion thus begun had ripened into an easy familiarity, and finally, into a friendship of a very endearing

* In the beginning of Sect. xv. he accosts him—ὦ νεανία.

† In Sect. i.—ἀνασκοπούμενοις ἡμῖν κοινῇ ; also Sect. viii.—ὡς καὶ τοῖς περὶ Ξενοφῶντος ὁρίσάμεθα, or rather as in MS. Vat. 2.—ὁρίσάμεθον.

character.* In short, as we read the book, we are irresistibly reminded of the account which the younger Cicero gives to his father,† of the delightful intercourse between himself and his tutor Cratippus, at Athens. Let any one keep this representation in mind, with the present work before him, and mark whether the whole scope of it does not bear evidence of the relation, subsisting, at some period or other, between Longinus and Terentianus, having been that of tutor and pupil,‡ of the accomplished Greek rhetor, and the ingenuous young Roman. The intrinsic testimony of this fact appears to me so strong, that I do not see how it can be questioned for a moment.

How, then, stands the matter? A Roman youth, probably of the Cassian family, named Terentianus, had been, as was then the usual practice, completing his education, either at Athens, or at Rome, it is uncertain which, with a learned Greek. Eloquence and polite literature had, of course, constituted a material branch of his studies: in the prosecution of which, he had read with his instructor, a critical work on Sublimity, perhaps recently published, by Cæcilius.§ The preceptor seems to have pointed out all that was valuable in this treatise, and also to have remarked the

* Sect. i. ad init.—Ποστούμιε Τερεντιανὲ φίλτατε: also in the same Sect.—ἑταῖρε: and Τερεντιανὲ ἡδιστε, et passim: Sect. vi.—ὦ φίλος: Sect. vii.—φίλτατε: Sect. ix.—ἑταῖρε: Sect. xii.—φίλτατε Τερεντιανὲ: and similar expressions throughout the book.

† Epistolæ familiares, xvi. 21.

‡ Hence we find, Sect. xiii. that the former knows that the latter had read Plato's Treatise *de Rep.* ἀνεγνώκας τὰ ἐν τῇ Πολιτείᾳ, τὸν τόπον οὐκ ἀγνοεῖς.

§ See Sect. i.

particulars in which it was deficient. These deficiencies, at the solicitation of Terentianus, his former tutor undertakes to supply in the present work;* but, at the same time, he admonishes his friend to regard it as engaged in, exclusively, at his desire, and for his private perusal. Such is the character, which the work assumes in the first Section; and with this its whole tenor agrees. Every where we remark the overflowings of an affectionate, probably a grateful, heart, towards a favourite pupil and an accomplished man, in whose eminence he could not fail to take a peculiar interest, and of whose friendship he had reason to be proud.† There are expressions, which seem to intimate that Terentianus had already gone forth into public life, before he made the request to his friend, “et accesserat ad rempublicam.”‡ Still, the friendship and confidence between them was undiminished. And this confidence is more especially manifested, when, in a very ticklish and dangerous time, Longinus ventures to pour forth those liberal sentiments on the politics of the age, which he knew perhaps would meet with a cordial acceptance in the heart of his friend;§ the very counterpart of those indignant feelings which Cicero, even in his philosophical writings, could not restrain.

* Sect. i.—Ἐπεὶ δὲ ἐνεκελεύσω καὶ ἡμᾶς τι περὶ ὧν πάντως εἰς σὴν ὑπομνηματίσασθαι χάριν,—and again, Sect. xliv. ἔνεκα τῆς σῆς χρηστομαθείας, οὐκ ὀκνήσομέν, κ.τ.λ.

† Sect. i.—Γράφων δὲ πρὸς σέ, φίλτατε, τὸν παιδείας ἐπιστήμονα, κ.τ.λ. and at the end of this section Ταῦτα γὰρ οἶμαι, κ.τ.λ.

‡ Sect. i.—εἰς σὴν χάριν and, ἀνδράσι πολιτικοῖς. Couple these.

§ Sect. xliv.

These circumstances, taken all together, render it highly probable, to say the least, that the work was never published :* that it was treasured by Terentianus with all the care, which its surpassing merit could not fail to secure from an accomplished friend: that it might, perchance, be communicated to a few congenial spirits, under the seal of confidence; but was never given to the world at large. I really can see no objection to this hypothesis, thus supported; which removes every difficulty, and creates none. It shews why the work was never mentioned by Dionysius of Halicarnassus, or Plutarch, or Quintilian, or the Author of the Dialogue on the corruption of eloquence,† or any other writer, by whom we might have expected to find it referred to or quoted. It accounts satisfactorily also for the paucity of independent copies; and explains the state in which the few existing MSS. are found at the present day.‡ The supposition, moreover, of

* The words *ὑπομνηματίσασθαι*, in Sect. i. and *ὑπόμνημα* in Sect. xxxvi. seem better adapted to a work meant for private use.

† There are, however, passages in this work, which lead to the suspicion that the author of it had read the Treatise on the Sublime.

‡ With the exception of the Paris MS. which seems to have come from the pen of a regular *librarius*, they shew, by their very penmanship, and by the marks which they exhibit, of unpractised, and hasty transcription, that they were the work of private hands. Some of the writers appear to have wanted sufficient leisure, or perseverance, to accomplish the task they had undertaken. This seems to have been particularly the case with Cod. Vat. I. No. 285, in which Amati made his *grand discovery*. It extends but little beyond the middle of the second section; when the writer seems to have altered his mind, and substituted for the remainder of the work, certain passages from the writings of Galen. The other two Vatican MSS. only confirm what I have remarked. Of the Codex Venetus, if it be still in existence, too little is known to form the ground of any opinion: and considering where the Codices Eliensis, Ambrosianus, and Laurentianus, are deposited, it may excite surprise that they have not been more carefully

its having been a work privately circulated, among a few, will shew how it has happened that even the best and most ancient MS. forms only an inferior part of a kind of critical miscellany: while that of its not having been *intended* for a wider circulation, will account, better than any other theory, for the fact, that most of the illustrative passages are rather indicated than correctly quoted. Now, if we allow to these remarks the consideration which, I think, they may fairly demand, much of what appears, at first sight, singular respecting this work, will be accounted for: and it will be sufficiently manifest why it has not been noticed by the classical writers.

But it is objected that the reference to the writings of Moses in Sect. ix. is more likely to have been made by a disciple of the Eclectic School, than by a writer of the Augustan age. I do not see much force in this objection.* It is well known that, from the date of the Septuagint version at least,—that is, about three hundred years before the time of Augustus,—the attention of the heathen world had been drawn, certainly with intense curiosity, if not with something better than mere curiosity, to the Jewish Scriptures.† And this was manifestly a part of the great providential

examined, and better described. The two latter, however, appear to be transcripts on paper, of no great antiquity or authority; and as both Hudson and Toup examined the former, and say little or nothing about it, the probability seems to be that neither of the three would overthrow the opinion I have advanced.

* See the Annotations *in locum*.

† Clement of Alexandria, Strom. i. and ii. undertakes to prove that the Greek philosophers derived their most important knowledge from the Hebrew scriptures.

plan of preparation for the advent of the Messiah. Is there any cause, then, for surprise that a learned Grecian should, three hundred years after the Scriptures had been translated into his native tongue, have read them with sufficient care to be struck with the sublime and awful character, which they pourtray, of the true God ? On the other hand, would a disciple of the Christiano-Platonic Ammonius have been likely to quote the Pentateuch so carelessly ? And is it not, besides, reasonable to conclude that, having quoted it at all, he would have ventured, in the third century, at a time, and in a place where the Hebrew books were confessedly *well known*, to draw more largely upon that inexhaustible treasury of sublime imagery, which could not then have been inaccessible either to him or his readers ?

As to the argument in favour of the Palmyrene, founded upon the few incidental historical notices in Sect. xlv. I really regard it as hardly deserving of a very lengthened refutation. All the inferences, that can fairly be drawn from these notices, are palpably on the other side. It is quite plain that they were penned while men's minds were sore from the loss of liberty, by the overthrow of the republic ;—a loss, which Longinus, even in writing confidentially to a friend, only ventures to deplore by putting his words into the mouth of a certain anonymous philosopher. The *peace*, then, which he honours, with bitter irony, by that name, was the *torpor* that succeeded the establishment of despotic power. How complete this despotism was, we may learn indirectly from the Letters of Cicero, and from numerous passages in his works, from the introductions of Sallust to his histories, and even from the dis-

graceful sycophancy of the Roman poets : and these furnish an evidence still more conclusive than the records of history itself. A *peace*, indeed, it was, which pervaded τῆς οἰκουμένης, the whole Roman Empire ; and, that διεφθέρει τὰς μεγάλας φύσεις, that it was destructive to the grandeur of genius, we may take the caution here exhibited as a painful proof. Tacitus dates the decline of Roman eloquence from the battle of Actium.* After this, while the subjection of the free-born Quirites was in progress, there were several intervals marked with all the quiet of despair. It is difficult to select any one of these periods as more likely than another to furnish us with the precise date of the forty-fourth Section. But were it necessary to do this, I should choose the time mentioned by the Historian,† when, with the exception of the war in Germany, *peace prevailed throughout the Empire, and the City was in perfect repose*. All the younger men had been born since the battle of Actium, and most of the elder during the civil wars ; so that very few indeed were living, who had tasted the blessings of freedom. But they all had heard of it, at least, and they sighed for it : they therefore struggled indignantly with the yoke. For the Historian soon after adds that, when the health of Augustus began to decline, “ men longed eagerly for his death, as likely to “ open a new scene to their hopes. Some beguiled “ their despair with recollections of their ancient “ liberty ; some dreaded, while others wished for, a “ renewal of the civil wars ; all ardently desired an “ opportunity of resuming the condition of free-men.”

* Hist. Lib. i. ad initium.

† Tac. Ann. Lib. i. 3, 4.

Now, is not this precisely the spirit which pervades the Section we are considering? and, coupled with what we are also told of the decay of eloquence and literature, can any circumstances agree more accurately with those described by the critic?

But we shall seek in vain, in the history of the third century, during the literary career of the Palmyrene, for any combination of similar circumstances. Throughout that whole period we read of nothing but persecutions and incessant warfare.* The Empire was already fast crumbling in pieces before its Gothic and other barbarian invaders. Meanwhile the most ferocious despotism, either that of the military, or of their unworthy favourites, was tearing its very vitals, and hastening forward the impending ruin. This could never have been represented, then, either as a season of peace, or of luxurious indulgence, such as is set before us in the forty-fourth Section. He, who reads this, while he cannot fail to remark how accurately it describes the corrupt manners stigmatized by the writers of the Augustan period, will perceive, at once, that it depicts a very different state of things from that, which prevailed under Claudius or Aurelian. Eloquence, under them, was sunk far lower than it is described to have been by the anonymous philosopher; and under them, too, it would have been absurd to appeal to the experience of any man, as to the effects of free institutions: whereas, the whole representation applies, with the nicest exactness, to the state of morals, which prevailed

* The history of this troubled period is briefly, but satisfactorily described by Zosimus, Lib. i.

when Horace wrote ; and to the condition in which genius struggled against the meshes cast around it by the despotism of Augustus.

But we have still to deal with the most formidable argument of those, who refer the Treatise on the Sublime to the third century ;—I mean, the express mention of Ammonius in the thirteenth Section. We certainly claim not for our author such prescience as would have enabled him, in the first century, to mention by name a philosopher of the third. Could it then be once established that the person here mentioned was Ammonius Saccas, the master of the Palmyrene Longinus, the enquiry would be ended, and all that I have hitherto said on the other side, would have been said in vain. It must not be denied that this circumstance presents, *primâ facie*, a difficulty of no ordinary magnitude ; but as the truth is always consistent in all its parts, we may expect to find that there are circumstances here also, which may be thought capable of reconciling even this fact with our former conclusions.

Ammonius, surnamed Saccas, if he did not conceive,* was unquestionably the first who carried into effect, the splendid project of selecting all that was most excellent from the various systems of Gentile philosophy, and blending them with the pure precepts of Christianity. Hence originated the Eclectic School, established at Alexandria during the latter half of the third century ; which continued to corrupt the divine doctrines of the

* The first conception of the Eclectic system is rightly perhaps attributed to Potamo, to whom Diog. Laertius attributes the establishment of an Eclectic sect : but there is much uncertainty respecting the time when he flourished.

Gospel, more or less, for several ages, by the vain attempt to amalgamate with them the “philosophy and “vain deceit, which are after the traditions of men, “after the rudiments of the world, and not after Christ.” And what, so far as we are able to investigate it, appears to have been the character of Ammonius, and of his doctrines? Concerning the latter, we can learn nothing except from his disciples; for the philosopher *wrote nothing himself*,* imitating, in this respect, Pythagoras and Socrates.

From the writings of Plotinus, his successor in the school of Alexandria, we may fairly infer that Ammonius was himself also a mystic and a fanatic: since, as the founder of a sect, it seems not unreasonable to conclude that his doctrines were not very different from those of his followers,—full of wild and enthusiastic subtleties, abstruse and incomprehensible dogmas, a belief in dæmons and genii, and the injunction of abstinence and mortification the most rigorous. Now, supposing the Longinus who wrote the Treatise on the Sublime, to have been the disciple of Ammonius, even though he should have retained a partiality for the memory of his master,†—which no where appears,—is

* See Fragment v. Ed. Weiske.

On this fact I am precluded from building a very obvious argument against his being referred to by Longinus: for, as the words of reference are, *οἱ περὶ Ἀμμωνίου ἐκλέξαντες ἀνέγραψαν*, I should, doubtless, be told that, although such a mode of reference might, according to a recognised idiom of the Greek tongue, apply to the individual, yet here it means *Ammonius and his disciples*.

† The Palmyrene does not appear to have embraced the opinions of the Eclectic sect. It seems likely, therefore, that his attendance on Ammonius was merely for instruction in heathen philosophy. He no where speaks,

it probable that he would have referred to the works of such a man, or to those of his imitators, on a matter of taste and criticism? And is it not, on the other hand, equally improbable that he, or they, should have occupied themselves in the selection of passages from Plato, wherein they considered him to have been indebted to Homer? Can any man for a moment suppose that Plotinus for instance, would have so employed himself? Or would Longinus, in referring to his old instructor and fellow-disciples, have made that reference in terms* which, of themselves, forbid us to believe that any such connexion had ever subsisted between him and them? The conclusion, then, at which Weiske and several others arrived,—that we must seek for another Ammonius,—appears, on the whole, not only reasonable, but inevitable. The reference of Longinus appears to be made to some writer of an earlier age, and of a taste more congenial to his own; probably to some rhetor like himself, of similar pursuits directed to similar ends. We have, indeed, no express mention of such a writer, under Augustus; but this circumstance will hardly warrant the inference that no such an one existed. We know that men of this description,—

that I am aware of, with respect concerning his instructor: and his taste appears to have led him, when he left Alexandria, to studies of a different kind,—if we may judge from the titles of his works preserved by Suidas.

* Sect. xiii.—*Καὶ ἴσως ἡμῖν ἀποδείξεων ἔδει, εἰ μὴ τὰ ἐπ' εἰδούς καὶ οἱ περὶ Ἀμμώνιον ἐκλέξαντες ἀνέγραψαν.* It was, indeed, a part of the system of Ammonius to reconcile the tenets of the Aristotelians and Platonists; and hence the connection of his name with that of Plato: but it does not appear that he concerned himself critically with the style of his favourite Plato; or that, while he admired and taught his doctrines, he ever considered how much of the poetic cast of his compositions was derived from an imitation and emulation of Homer.

men also of very high attainments in philosophy and literature,—abounded then both at Athens and in Rome ; and that the education of the higher class of youth depended mainly on their exertions : and yet, how few of their names have descended to us ! The name, too, of Ammonius was by no means unfrequent. The very Fragment, in which we learn from the Palmyrene that Saccas committed nothing to writing, exhibits to us another Ammonius, a peripatetic, of no small reputation. Besides, we read of the Egyptian Ammonius, the teacher of Plutarch ; of Ammonius the grammarian, the pupil of Helladius ; of another, mentioned by Athenæus ; and also of the poet and historian of the same name, who flourished in the reign of Arcadius and the younger Theodosius. Now, although none of these was the person mentioned by our author, yet it will appear from this statement that the name was a very common one, and more especially, as it should seem, among this particular class of writers. The supposition, then, can hardly be deemed unreasonable, that, in the Augustan æra, there may have flourished a writer of criticism, named Ammonius, whose works have not descended to us ; and that it was this lost writer who selected the passages in which he considered Plato to have been under obligations to Homer, as referred to by Longinus in his thirteenth Section.

Having now attempted to answer the objections usually made to the hypothesis which I have adopted, as to the æra of the present Treatise, I have to consider the *important discovery*, set forth with so much unnecessary parade by Amati. So far as respects, indeed, the discovery itself, it makes rather *for* the general scope of

my conclusion ; and therefore, but for the absurd and ostentatious manner in which it has been blazoned, I might have availed myself of just so much of the inference drawn from it, as suited my purpose, and suffered the rest to pass. It certainly does appear somewhat strange that, with the general acknowledgment of the superior antiquity, and the consequent paramount authority of the Paris MS. *the parent of all the rest*, no one should have considered that a transcript cannot be admitted in evidence against its protograph : and that, whatever may be contained in the former, which is not found in the latter, is simply an unauthorized interpolation. Now, it appears that the Paris copy bears this inscription :

† ΔΙΟΝΥΣΙΟΥ ΛΟΓΓΙΝΟΥ ^επερὶ ΤΥΟΥΣ †

and were there nothing more, the above remark would be enough to dispose of Amati's wonderful discovery. But there is, it seems, at the beginning of the Book, an index enumerating the thirty seven Problems of Aristotle, which occupy so large a portion of the volume, and stand in it before the present Treatise ; which index then proceeds to specify as what follows next,

† ΔΙΟΝΥΣΙΟΥ Η ΛΟΓΓΙΝΟΥ ^εΠ ΤΥΟΥΣ †

Now, presuming that this index is written, as is alleged, in the same hand with the body of the MS. these words seem, unquestionably to intimate that the writer regarded Dionysius and Longinus as different persons ; and to imply a doubt on his part as to which of them composed the work. What occasioned this doubt we can

never know with certainty; but, although he thus modestly hints it in the index, it was not, we find, of weight sufficient to induce him to tamper with the superscription. We need say nothing here of the mutilated or incomplete transcript. Vat. i. which furnished Amati with his grand discovery. It seems, in reality, to be of very little value, although he calls it *præstantissimus*: since, either mediately or immediately, it is a mere copy as far as Sect. ii. of the Paris MS. For the satisfaction, nevertheless, of the reader, I have inserted a fac-simile of this vaunted superscription, which, doubtless, owed its birth to the title in the index of the Parisian copy.*

Διονυσίου ἡ λογιῶν πρὶ ὕψους:-

* The codex Laurentianus bears the title of Ἀνωρύμου πρὶ ὕψους. This is so obviously derived from the doubt, in the first instance occasioned by the Διονυσίου ἡ Λογιῶν of the Parisian Index, that I have only to remark concerning it, that if this codex be, as is universally acknowledged, a transcript from the Paris copy, it cannot possibly confer any distinct or separate authority on such a change. It can be regarded, therefore, in no other light, than as an instance of caprice and unwarranted intermeddling on the part of the transcriber.

In a case like the present, conjecture is allowable ; and the history of the alteration was most probably this : the *scriptor librarius* who executed the Paris MS. had before him a badly executed copy, perhaps by a private pen ; as is rendered more likely by the way in which it is presumed that the Treatise was transmitted from hand to hand. We have abundant evidence of the caprice displayed by different scribes in the formation of the several letters. When the superscription was written in capitals, it was very easy to mistake a badly formed K for an H ; and still more so when it was written in a running hand : for, the very character which usually represented the *eta*, was frequently used for *kappa* : as is the case in the beautifully written MS. at Paris. In that the *kappa* is written η, and the *eta* is the same character inverted, υ. Thus αὐξήσις is written αὐξήσις, and καὶ is written ηαὶ. Who does not perceive, then, how easy it was for a copyist to mistake ΔΙΟΝΥΣΙΟΥ Η ΛΟΓΓΙΝΟΥ for ΔΙΟΝΥΣΙΟΥ Κ ΛΟΓΓΙΝΟΥ, or Διονυσίου ἡ λογγίνου for Διονυσίου η λογγίνου ? If so, in either case the inscription would be merely Διονυσίου Κασσίου Λογγίνου, the second name being merely written, as was very commonly done, with only the initial letter K or η.

“ But,” says Amati, “ what a monster of a name is “ this ! What a mongrel mixture of Greek* and Latin

* Pausanias tells us that the Greeks had usually but one name. They had however what are called patronymics, and occasionally also they had a sort of sobriquet, as Physcon. The Romans had usually three names ; the Prænomen, or personal name, as Publius : the Nomen, as Cornelius, which was the name of the *gens* : and the Agnomen, as Scipio, which was originally taken from some quality or other accidental circumstance. Thus, we have Publius Cornelius Scipio, and Lucius Cornelius Scipio. These agnomina

“ in the same name ! Besides, who ever heard of a “ Greek with a double personal name ? ” Perhaps he would have insisted on calling Cassius a personal name also : and if so, what would he then have said to a triple personal name ? The two additional Roman names, however, are not to be regarded as personal ; and I have no doubt that Ruhnken, whose scholarship I should not fear to match against that of Amati, was perfectly right, when after a careful investigation, he arrived at the conclusion, that “ *plenum hominis nomen erat Dionysius Cassius Longinus.* ” The family of Cassius Longinus* is well known from history to have been one of great distinction ; being mentioned in Suetonius, Tacitus, and Plutarch : Cassius being the name of the *gens*, and Longinus that of the *familia* : thus, in Suetonius, we have mention of Lucius Cassius Longinus.

The real fact, then, seems to be, that our author, being a Greek, took, at his birth, the Greek name of Dionysius ; and that, on coming to Rome, and enjoying the patronage and favour of the Cassian family, probably the family of his pupil Terentianus, he paid them the compliment, for such it was esteemed, of adding to his Greek name the appellative of those, in whose *clientela* he was thus publicly enrolled. This was a very customary mark of respect, rendered to Roman families of distinction, by foreigners whom they patronized, and

came also to be applied as names of *familia*, as the *Scipiones* were a *familia* of the *gens Corneliorum*. Thus too the Longini were a *familia* of the *gens Cassiorum*.

* The learned Visconti, in his list of names found on the silver family or consular coins, has that of Longinus among those of the Cassian family : and the same may be seen in the plates of those coins engraved, but I believe not published, by John Glen King.—Tab. v.

for whom they had procured the privileges of citizenship; and it will account very satisfactorily for what appears so grievously to have offended Amati.

But Amati, having discovered that the Treatise on the Sublime was written by Dionysius *or* Longinus, very unceremoniously discards Longinus altogether, and boldly gives the work to no other than Dionysius of Halicarnassus! So far, indeed, as respects the period we assign to the Treatise, and the nature of its subject, there is no reason, provided we consent to annihilate Dionysius Cassius Longinus, why it should not be attributed to the Carian. The latter flourished in the Augustan age, and besides his history, composed certain treatises on criticism. Here, however, every trace of similarity ends. Let any one, who has read a single page of his works, say whether it be possible that a writer so poor, tame, and languid, could have composed the work we are considering; which, whatever faults it may have been charged with, was never censured for flatness and insipidity. Indeed the whole intellectual character of these writers is so entirely distinct, and this character is so fully impressed on their respective styles,* that no competent judge can, for a moment, confound them. Most assuredly then Dionysius of Halicarnassus *did not* write the Treatise on the Sublime; because it is morally impossible that he *could* have written it.

Hitherto we have been occupied in meeting such

* I fully agree with Weiske: "Nam quod *gravissimus auctor*, qui hoc opus Longino abjudicat, idem asserit Dionysio Halicarnassensi, hoc vereor ut viris doctis probet. . . . Spiritu enim animique impetu, universa orationis forma, verborum artis usu, variisque de rerum natura judiciis, si dicere licet quod sentio, longissime distat ab Halicarnassensi Dionysio hic noster."

objections as have been made to the opinion which I have formed on the subject of our present enquiry. I have encountered them fairly, and I have endeavoured to answer them fully, at the hazard of being charged with prolixity. But there are two or three considerations besides, which, as they have contributed to lead me to the same conclusion, and as they will admit of being stated with more brevity, I am unwilling to suppress.

The writer of the Treatise on the Sublime, if he had lived subsequently to Hermogenes the rhetorician, in the second century, could hardly have avoided, from the similarity of their subject, all mention of him, or reference to his works. For a similar reason I conclude that the Treatise was written before the great work of Quintilian, who died A. D. 95 : and subsequently to the death of Cicero, B. C. 43. It is no slight confirmation of this supposition that not one of the numerous works cited in it is posterior to the time of Augustus.

In the thirty-fifth Section, in illustrating a precept, our author mentions the eruptions of *Ætna*, the only volcano of any consequence known in the Augustan age. Is it not reasonable to imagine that, had the treatise been written subsequently to the dreadful destruction of Herculaneum and Pompeii, A. D. 79, when Vesuvius, after a repose of so many ages, awoke into such fatal activity, his reference would have rather been made to a volcano so formidable from the consequences of its destructive agency, the horrors of which could not have been forgotten in the reign of Aurelian ?

In the seventh Section, the remark on the contempt of riches appears better suited to the latitude of Rome

in the first century, than to that of Tadmor in the third ; and more likely to have been made by a stern disappointed republican, than by the minister of a luxurious Eastern despot.

The long interval, too, between Cæcilius and the minister of Zenobia, renders it very improbable that the latter should have undertaken to supply the defects of a work, which seems to have gained no reputation,—at least no permanent reputation,—written by the former two hundred years before ! Whereas, on the supposition that Longinus was contemporary with Cæcilius, and engaged in a profession, which could not fail to draw his attention to such a work at the time of its publication, the whole matter becomes intelligible and quite natural. Terentianus is receiving instruction in polite literature ; when a treatise, connected with his studies, is published, and, as might be expected, is read by him with his preceptor. They find it defective in certain important particulars, although commendable on the whole. These defects, at the request of Terentianus, the preceptor undertakes to remedy, in a supplementary Treatise, written for his private use : and such, as it appears from the first Section of the work, is the account of the origin of the Treatise on the Sublime. In this account all is consistent ; it creates no difficulties, but it obviates such as must arise out of any other hypothesis.

It is also deserving of remark that, although we have no certain record of any writer in the Augustan age, bearing the designation of Dionysius Cassius Longinus, yet there is an incidental mention of one, who may, under another name, with very great probability be identified with him. Strabo, xiii. 4, speaking of the

peculiar favour and affection testified by Augustus towards his former preceptor Apollodorus a native of Pergamus, tells us that this rhetorician had a disciple of eminence, who was himself a respectable rhetorician, a prose writer, and a composer of orations: σοφιστὴς, ἱκανὸς, καὶ συγγραφεὺς, καὶ λογογράφος. This was *Dionysius*, surnamed Atticus; an appellation by which he might be better, or earlier known, than by that which he prefixed to his only remaining work: for I entirely agree with Weiske in attributing the Treatise on the Sublime to this writer. As he was a fellow-citizen of Apollonius, and consequently a native of Pergamus, the surname of Atticus was not applied to him because he was of Attic origin. Perhaps then he had resided and taught in Attica, at Athens; or, which is quite as likely, he might have won this honourable designation by the Attic elegance of his writings.

Now let us see the result of the train of reasoning through which I have led my reader. Although, in the absence of direct evidence, we can obtain no absolute certainty in the present enquiry, yet we may arrive, I think, at the following probable conclusions:

That the writer of the Treatise on the Sublime, who calls himself a Greek, had also been a resident Athenian:

That he was one of those learned and ingenious men, who are known to have been occupied both at Athens and at Rome, in giving the last finish to the education of the higher class of Roman youth:

That, in this capacity, he was the preceptor of Terentianus, a young Roman, probably of the *gens Cassiorum*, and of the *familia Longinorum*:

That he was contemporary with Cæcilius, who is known to have lived in the reign of Augustus :

That he wrote the present Treatise while the minds of men were still sore from the overthrow of the Republic :

That, although the precise time is not ascertained, it seems to have been between the death of Cicero, and the publication of the great work of Quintilian :

That the period may be fixed, with much probability, about the time of the last sickness of Augustus :

That the Treatise was not written with a view to publication, and was, in fact, never published :

That the name of the writer was, originally, Dionysius ; that he was the same, who is mentioned by Strabo under the designation of Dionysius Atticus ; and that after he obtained the patronage of the family of his former pupil he was called

DIONYSIUS CASSIUS LONGINUS.

DISQUISITION II.

It is well known that certain severe remarks have proceeded from the pen of a critic and scholar no less able, and elegant in his taste, than Doctor Blair, which have a direct tendency to injure the long-established reputation of Longinus. The duration and stability of that writer's fame might seem sufficient to attest that it had not been built upon ignorance, upon caprice, or upon an absurd fondness for whatever is ancient ; but that it is grounded upon principles, which approve themselves to the taste and judgment of mankind. It may not be improper, then, to examine these remarks in the present work, and to enquire somewhat at large, into the grounds on which they rest, and the justice of the animadversions, which they appear to convey.

The Doctor observes, " The true sense of sublime writing, undoubtedly, is such a description of objects, or exhibition of sentiments, *which are in themselves of a sublime nature*,* as shall give a strong impression of

* It does not, I think, appear absolutely necessary that the objects or sentiments themselves should be of a sublime nature, to render *the description* of them sublime : as in painting, many objects give no pleasure in the representation, the reality of which would occasion horror or disgust. At any rate, there are sentiments and emotions of a kind very different from sublimity, which, when experienced to an excessive degree, are capable of

“ them. But,” says he, “ there is another very nde-
 “ finite, and therefore very improper, sense, which has

being sublimely described. What, for instance, can be a more debasing passion than fear ?—the fear of guilt ?—the murderer’s fear ? Now, observe to what a harrowing pitch of sublimity our great Dramatist has wrought up this passion, in his Macbeth !

“ MACBETH solus.

“ ————— now o’er one half the world
 “ Nature seems dead, and wicked dreams abuse
 “ The curtain’d sleep”.... “Thou sure and firm-set earth,
 “ Hear not my steps, which way they walk, for fear
 “ The very stones prate of my where-about,
 “ And take the present horror from the time,
 “ Which now suits with it”.. “While I threat, he lives,—
 “ I go,—and it is done ! [Exit.]

“ Enters LADY MACBETH.

“ Hark !————— Peace !—————
 “ It was the owl that shriek’d !—He is about it !
 “ The doors are open.—————

“ MACBETH within.

“ Who’s there !— what ho !————

“ LADY MACBETH.

“ Alack, I am afraid they have awak’d
 “ And ’tis not done !—Hark !—I laid the daggers ready,
 “ He could not miss them.—Had he not resembled
 “ My father as he slept, *I had* done ’t.—My husband !

“ Enters MACBETH.

“ I have done the deed !—Didst thou not hear a noise ?

“ LADY M. I heard the owl scream, and the crickets cry.—
 Did you not speak ?—

“ M. When ?

“ LADY M. Now.

“ M. As I descended ?

“ LADY M. Ay. —

“ M. Hark !—Who lies i’ the second chamber ?

“ LADY M. Donalbain.

“ M. This is a sorry sight !

[Looking at his bloody hands.]”

What a scene of awful sublimity is this ! How all the circumstances that precede the horrid crime prepare the mind for that intensity of guilty terror which follows it ! Even the bare perusal makes us sick at heart, and chills the blood in our veins. First, the solemn hour of midnight ; then the

“ been too often put upon it ; when it is applied to
 “ signify any remarkable and distinguished excellency
 “ of composition ; whether it raise in us the ideas of
 “ grandeur, or those of gentleness, elegance, or any
 “ other sort of beauty.” He then proceeds, “ I am
 “ sorry to be obliged to observe that The Sublime is too
 “ often used in this last and improper sense, by the
 “ celebrated critic Longinus, in his treatise on this
 “ subject. He sets out, indeed, with describing it in
 “ its just and proper meaning, as something that ele-
 “ vates the mind above itself, and fills it with high con-
 “ ceptions, and a noble pride. But from this view of
 “ it he frequently departs, and substitutes in the place
 “ of it, whatever, in any strain of composition, pleases
 “ highly. Thus, many of the passages, which he pro-
 “ duces as instances of the Sublime, are merely elegant,
 “ without having the most distant relation to proper
 “ Sublimity : witness Sappho’s famous ode, on which
 “ he descants at considerable length.

“ He points out five sources of the sublime. The
 “ first is, Boldness or Grandeur in the thoughts ; the
 “ second is, the Pathetic ; the third, the proper applica-

awakening alarm of the guilty accomplice, and the ill-omen’d sounds which caused that alarm. Then, the voice of the murderer heard within : and *her* alarm lest the attempt should have failed. Then comes the conscience-smitten assassin, with his hands smeared with gore : and, no sooner has he announced the perpetration of his crime, than he betrays the horror which agitates his frame, by the abrupt enquiry “ *Didst thou not hear a noise ?* ” The dialogue which then ensues, interrupted by sudden exclamations of terror ; and the final start of horror, at seeing the blood on his hands,—all these together produce such an interest of appalling sublimity as is, perhaps, unequalled by any writer ancient or modern. Yet all these are founded upon no more promising a subject than the dastardly fears of a conscience-smitten murderer !

“tion of Figures; the fourth, the use of Tropes, and
 “beautiful Expressions; the fifth, musical Structure
 “and Arrangement of words. This is the plan of one
 “who was writing a treatise of rhetoric, or of the
 “beauties of writing in general, not of the Sublime in
 “particular: for, of these five heads, *only the two first*
 “*have any peculiar relation to the Sublime*,—Boldness
 “and Grandeur in the thoughts, and, in some instances,
 “the Pathetic, or strong exertions of Passion: the
 “other three, Tropes, Figures, and musical Arrange-
 “ment, have no more relation to the Sublime, than to
 “any other kinds of good writing; perhaps less to the
 “Sublime, than to any other species whatever, because
 “it requires less the assistance of ornament. From this
 “it appears, that clear and precise ideas on this head
 “are not to be expected from that writer.”*

In reading this account of the celebrated Treatise on the Sublime, we can hardly avoid the conclusion that, of these two great critics, if the one is right, the other is inevitably wrong. Have the learned and polished, then, been so long misled by their fondness for antiquity, as to waste their commendations on a work so imperfect, and so ill-conceived? And has it been reserved for a writer of our own age and nation to discover what had eluded the sagacity of so many men distinguished for erudition and taste, during so many successive generations? This enquiry will not, surely, be wholly unworthy of our investigation.

Now, without contending that the utmost severity of dialectics has been employed in the Treatise on the

* “Lectures on Rhetoric and Belles Lettres.” [Lect. iv.

Sublime, we are warranted in asserting that quite as much attention has been paid to logical precision, as was required in a familiar essay on a matter of taste. This will be sufficiently apparent to any one who will be at the pains to peruse De Petra's synopsis, the substance of which I have subjoined.* From the manner in which our author so repeatedly addresses his young friend Terentianus, it is obvious that he wished to preserve, as much as he possibly could, the freedom of an epistle. How far it was prudent in him, or may be prudent in any one, to attempt investing a didactic treatise in the lightness and elasticity which properly belong to the epistolary style, is a separate enquiry : but it is quite clear that nothing could be more foreign from the genius of Longinus, than to march in the trammels of logic with the pace of the Stagyrte. And, indeed, where is the man of refined taste, who would not even venture,—*pace eruditorum*,—occasionally to wish that the Poetic itself, instead of being skeletonized into a structure of dry bones and sinews, had been clad with a little of the flesh and blood of Longinus ?†

The charge, however, of vagueness and want of precision in the terms can hardly be supported : for even though much that Longinus has said should be found to apply to the excellences of style in general, yet, unless it can be shewn that it does not also apply to the particular excellence under consideration, no objection can fairly be made to its introduction. Doctor Blair allows the *description* of Sublime Writing, given by our author, to be *just* and *proper* ; but he appears

* See Disquisition iii. † “ Carnis plus habet—lacertorum minus.”

not to have recollected that the occasion of the Treatise, as it is represented in the first section, was, not so much to *define* Sublimity, or to furnish examples of it, as to *point out the means by which we may acquire it,—and, by which we may elevate our faculties to a certain pitch of Sublimity*: (δι' ὧν τίνων μεθόδων κτητὸν γένοιτο—and δι' οὗτου τρόπου τὰς ἑαυτῶν φύσεις προάγειν ἰσχύοιμεν ἂν εἰς ποσὴν μεγέθους ἐπίδοσιν.)

This object he keeps steadily in view, and to it all his precepts are directed. He wishes to teach us how we may cultivate and cherish that habitude of mind: (τὰς ψυχὰς ἀνατρέφειν πρὸς τὰ μεγέθη, καὶ ἐγκύμονας αἰεὶ ποιεῖν γενναίου παραστήματος. Sect. ix.) which is most susceptible of sublime conceptions, and consequently most productive of sublime expressions. Now, if in doing this, the rules which he delivers have a tendency, as they frequently have, to impress upon style other qualities of high excellence besides, this circumstance can furnish no valid objection against them; because, while they do this, they have also a powerful influence upon, and a strong connection with that quality, which forms the subject of his work.

But, says the Doctor, “many passages, which he produces as instances of the Sublime, are merely elegant, without having the most distant relation to Sublimity: witness Sappho’s famous Ode.”

This is coming to the point: and it is fortunate that he has given us this instance, and not left us to grope amid the obscure generalities of “*many passages*.” Now, in reference to the ode thus brought before us as an example of “*mere elegance, without the most distant relation to Sublimity*,” it cannot, at least, be

denied that it has a very close relation to powerful emotion : and it is, I believe, universally allowed that Longinus is right in regarding all powerful emotion as eminently conducive to sublime expression. This is, unquestionably, the case, when that emotion is of an ennobling, and inspiring, and enthusiastic nature. I presume I may appeal to the experience of one class of my readers, and to the recollection of another, to say whether or not this character will apply to the passion of Love :—a passion which has been the cause of greater heroism, and of more exalted sacrifices, and of more sublime achievements, than any other whatever, or perhaps than all others collectively.

There are, indeed, certain peculiarities belonging to the instance before us ; but in establishing general principles, we have nothing to do with these. Notwithstanding the opinion so confidently expressed by Doctor Blair, no one, I think, will attempt to maintain that the Ode of Sappho, especially in the Greek, is merely *elegant*, or even that elegance is its most striking characteristic. It is not only probable, but perhaps nearly certain, that an example of loftier Sublimity might be selected from the whole compass of Grecian literature, even as it exists at present ; and still more must this have been the case in the age of Longinus, when the works of Menander, and of many others, lost to us, were within his reach in all their perfection : yet, nevertheless, it may reasonably be doubted whether, from all those works, an example could have been chosen, more available, on the whole, for illustrating the precept of the Critic, than this celebrated Ode. And this will be more apparent if we recollect the

object of Longinus in selecting it, which appears from a careful observation of the sentences by which it is preceded. He tells us that an accurate, minute, and yet energetic description of natural feelings, and of the features which accompany the expression of an excessive degree of passion and emotion, will always lead to the Sublime. These he denominates, *τινὰ μέρια, ταῖς ὕλαις συνυπάρχοντα*; and it is quite unquestionable that all the most celebrated dramatists, both of ancient and modern times, have been chiefly indebted to this very source, for the hold which they have been able to take of our noblest sympathies. In this ode of Sappho, these *μέρια* are skilfully selected, and blended together without the intervention of copulatives: all flows in one full stream of love and admiration; and the choice and union of these minor features, as Longinus uses the example, furnish the most perfect pattern of what he intended to instance, in illustration of his precept. Even if we allow, then, that an example of more elevated sublimity might have been quoted, yet it must be granted, I think, that Longinus has here chosen, with consummate judgment, an ode which unquestionably does possess what he wanted for the confirmation of his precept,—a description of violent passion, the most powerful, produced by a judicious selection and combination of the circumstances pertaining to that passion.

But still it may be said that, however such a selection and combination may be allowed, as a general precept, to raise the tone of writing, yet in fact, the circumstances so selected, do not, in the particular instance under consideration, elevate it to any *great* pitch of

Sublimity. And this, I think, may be granted, without invalidating the propriety of the precept itself ; since it contains the admission that, at least, *some* degree of elevation is so produced. Nay, if I rightly apprehend the force of the word, ἐξοχήν, employed to describe the effect thus wrought, the critic himself intended to claim for it something short of the positive Sublime.* He was concerned, in pursuance of his plan, to shew *all* the means tending to stamp on style any character of grandeur and dignity : all the means, not merely of soaring to the loftier regions of Sublimity, but also of arriving at those less ambitious heights, which, according to their degree, furnish excellences, though of a lower order, yet of a kindred quality. Now, the selection and combination of chief circumstances being one of these means, he has, accordingly, grounded a precept upon these : and Sappho's ode furnishing him with an apt illustration of his precept, he has very properly quoted, with that view, as much of it as suited his purpose. He tells us, and he tells us truly, that such a selection and combination, if made with judgment and skill, contribute to the sublime ; and he has fully and satisfactorily verified his assertion, by shewing how the features of violent passion, crowded

* It seems strange that so cautious a critic as Pearce should have asserted [Sect. i. l. 10, note] that the words τὸ ὕψος—τὰ ὑπερρυᾶ—τὰ μεγάλια—τὸ ὑπερτεταμένον—τὰ μεγέθη—τὸ μεγαλοφύες—τὸ θαυμάσιον, &c. are, as used by Longinus, synonymous, and employed only *varietatis gratiâ*. Were it so, they might be substituted one for another, *ad libitum* ; which is very seldom, if ever, the case. There is, on the contrary, every where, a peculiar fitness and propriety in the phrase employed, so that another would not equally well supply its place : and this fitness and propriety was perhaps better appreciated in his own age, than it can be now by the most accurate scholar.

and brought forward in rapid succession in one body of description, display that union of beauty and force, which is capable of elevating style above the common level, and rendering it dignified and sublime. And this may, I presume, suffice for the vindication of Longinus, in introducing the ode of Sappho into his Treatise.

The remainder of Doctor Blair's animadversions respects our author's division of the subject of his Treatise: and this we will now consider.

It might fairly have been expected that so grave a charge against so eminent a writer, and one, whose fame has stood unassailed through so long a period,—a charge, moreover, which involves, by implication, the taste and learning of such a host of distinguished scholars,—should, at least, have been supported by arguments, and corroborated by examples. But, vaguely as it stands expressed, it really tends to encourage a suspicion that the Doctor did not sufficiently apprehend the design of the work which he nevertheless ventures to condemn. The intention of Longinus, as I have already stated, and am here constrained to repeat, was, as we collect from his work itself, to deliver precepts for elevating composition to sublimity: and it is therefore no valid objection against him to say, that “*of the five heads*” into which he has divided his subject, “*only the two first have any peculiar relation to the Sublime.*” That they relate *exclusively* to the Sublime, we are not concerned to shew: it is sufficient for our purpose of justifying Longinus if we make it appear that those heads relate to matters which are important constituents of Sublimity, and which tend to impress this character upon writing.

In the division of his subject, Longinus tells us that, of the five, the first two heads, namely, boldness in the thoughts, and powerful and enthusiastic passion, are, for the most part, innate : and that the remaining three are chiefly the result of art, or education. These three are, according to the Doctor's interpretation,—“ *the proper application of figures,—the use of tropes and beautiful expressions—and musical structure and arrangement of words:*” and it is against these that his objections are levelled, as belonging to a treatise on Rhetoric, rather than on the Sublime.

Now, it seems hardly possible that a writer of Doctor Blair's acknowledged taste, could mean to assert, respecting the first of these three, that the use of figures has no relation to the Sublime ; and it is equally unaccountable that he should object to their introduction here, on account merely of their having a relation to other beauties and excellences besides. That the latter forms no valid ground of objection I have already shewn : and the unanimous opinion of all writers on subjects of philosophical criticism is on my side, when I maintain that nothing has a greater tendency to produce sublimity of language, than a judicious employment of grand and striking figures. Where, for instance, shall we find a much more sublime passage than Milton's description of the fallen Archangel ?

“ ————— He, above the rest,
 “ In shape and gesture proudly eminent,
 “ Stood like a tower : his form had not yet lost
 “ All her original brightness, nor appear'd
 “ Less than archangel ruin'd, and th' excess
 “ Of glory obscur'd :—as when the sun, new risen,
 “ Looks through the horizontal misty air
 “ Shorn of his beams ; or, from behind the moon,

“ In dim eclipse, disastrous twilight sheds
 “ On half the nations, and with fear of change
 “ Perplexes monarchs.”

To what does this grand passage owe its awful sublimity, if not to the figures which are employed in it with so much skill and effect? And, were it necessary for me to quote more examples in proof of what no one, I believe, will deny, perhaps I could not better illustrate my position, than from Longinus himself, where he compares the genius of Homer in the *Odyssey*, to the setting sun, and to the ebbing ocean.

The next head in this division, which the Doctor holds to be objectionable, as having no relation to the Sublime, is as he has rendered it, “ *the use of tropes and beautiful expressions.*” The words of the original are these: ἡ γενναῖα φράσις, ἥς μέρη πάλιν ὀνομάτων τε ἐκλογὴ, καὶ ἡ τροπικὴ καὶ πεποιημένη λέξις. This I have translated *majesty of expression: which may be divided into—a judicious selection of words, and a diction sufficiently elaborate, and elevated by tropes.*

Now, that the Sublime in writing, in most instances depends, in a very great degree, on the proper choice of words, must be obvious to every man, who has the least pretension to feeling or taste. There is a difference, which strikes us at once, between meanness and majesty of language. There are words, which, whether from association, or from any other cause, impress the mind with a sense of dignity and grandeur; and there are others, which inevitably convey ideas of debasement and vulgarity. Indeed, so necessary is it, in order to sustain the Sublimity of a passage, to avoid all words of this latter kind, that the admission of but one of them

is sufficient to sink it completely.* How sadly, for instance, has the effect of a very noble passage in the Book of Job been injured by the admission of a single word, debased by vulgar use ! “ Canst thou bind the “ sweet influences of Pleiades, or loose the bands of “ Orion ? Canst thou bring forth Mazzaroth in his “ season ? or canst thou guide Arcturus with his sons ? “ Canst thou lift up thy voice to the clouds, that “ abundance of waters may cover thee ? Canst thou “ send lightnings, that they may go, and say unto “ thee, here are we ? Who can number the clouds in “ wisdom ? or who can stay the *bottles* of Heaven, “ when the dust groweth into hardness ?† Substitute, now, for this word *bottles*, any other of equivalent import,—as *fountains*, or *sources*,—which have not suffered similar degradation, and you will restore the passage to that dignity which it possesses in the original. There is also, a remarkable instance of the employment of a word not now in vulgar use, by which a very sublime passage is saved from degradation. It occurs in the fourteenth chapter of the Prophecy of Isaiah. “ I will make Babylon a possession for the bittern, and “ pools of water, and I will sweep it with the *besom* of “ destruction !” Terribly grand as this passage is, substitute for the nearly obsolete word *besom*, the vulgar synonym *broom*, and see what is the effect !

* Longinus has not failed to notice this : and it is probable that he had expressed his opinion on the subject more fully than we now possess it, in the beginning of the thirty-first section, which is lost.

† Chapter xxxviii.—The defect here remarked is not, of course, attributable to the original ; but arises from a deficiency of taste in the translators ; who performed their task very admirably on the whole, though they betray occasionally the want of refinement which belongs to their age.

Let us now take any passage of acknowledged sublimity,—as this from Akenside :

“ ————— The high-born soul
 “ Disdains to rest her heaven-aspiring wing
 “ Beneath its native quarry. Tir’d of earth
 “ And this diurnal scene, she springs aloft
 “ Through fields of air : pursues the flying storm :
 “ Rides on the volley’d lightning through the heavens;
 “ Or, yoked with whirlwinds and the northern blast,
 “ Sweeps the long tract of day !” —————

I have not selected this, as owing its sublimity in a peculiar manner, or more than a thousand others, to the choice of grand and dignified phraseology. All the epithets are, however, incomparably fine ;—high-born soul,—heaven-aspiring wing,—diurnal scene,—fields of air,—volley’d lightning :—and, if any one will attempt to alter them, he will soon be sensible how much of its surpassing grandeur the passage owes to the skill of the poet in this respect.

But, few writers are capable of furnishing better examples of the truth and propriety of his precept, than Longinus himself. These will readily occur to the recollection of all who are well acquainted with the original Treatise : and, unless I have failed more completely than I am willing to suppose, they will not wholly escape the readers of my translation.

As to the power of Tropes, judiciously applied, to elevate composition, there can, I persuade myself, be no question. They are what Longinus, in his division of Figures, denominates *figures of words*.^{*} They consist in the use of a word in a sense different from its proper

* Section viii.

meaning:* as when our author calls beautiful language, *the light of the mind*. We all use them continually without being aware that we are speaking in a figure:† and they are frequently employed by the most rude and uncivilized people, with a very grand and powerful effect. We find them particularly indispensable in all descriptions of natural scenery; as,—a *humble* vale,—a *dizzy* height,—a *bold* precipice,—a *gentle* stream,—a *modest* flower; where the attributes of mind are applied to material objects. In the same figure, we speak of the *spring* of youth,—the *summer* of manhood,—the *winter* of age: so also of a *cloudy* brow,—a *fiery* temper,—a *lofty* genius,—a *sublime* idea. But I will not pay my readers so bad a compliment as to dwell any longer on this part of the enquiry; or to shew more at large, how a suitable employment of Tropes, like that of other figures, conduces to the elevation and dignity of style.

The fifth and last head in the division which Longinus has made of his subject, has also been objected to by Doctor Blair, on the ground of its having no particular relation to the Sublime. This objection we will now consider. And here, I find myself obliged, in the outset, to dissent from the terms in which he has rendered the original passage;—*musical structure and*

* “Tropus est verbi vel sermonis à propria significatione *cum virtute* mutatio.”—QUINTIL.

† “Pene jam quicquid loquimur figura est.”—“Cum sit à simplici rectoque loquendi genere deflexa, virtus est, si habet probabile aliquid quod sequatur. Unâ tamèn in re maxime utilis, ut quotidiani sermonis fastidium levet, et nos à vulgari dicendi genere defendat. Quo si quis parcè, et cum res poscet utetur, velut asperso quodam condimento, judundior erit.”—ID.

arrangement of words:—because I am persuaded that nothing answerable to the ideas which these terms convey, entered at all into the contemplation of Longinus. I do not mean to insinuate that the sentence has been mistranslated, to make the objection tell with more effect; but only that, from some cause or other, its meaning has been misconceived: and this misconception has, not improbably, arisen from the use which is afterwards made of the terms *rythm*, and *harmony*. If Longinus had meant to include among such matters as are conducive to Sublimity, those measured cadences, “with sure returns of still-expected” feet, elaborated into something neither verse nor prose, which the Doctor’s words seem to intimate, his objection, I think, would have been good. But the original words,—*ἰν ἀξιώματι καὶ διάξει σύνθεσις*,—literally, *a composition with dignity and elevation*,—convey, assuredly, a very different idea from—“*musical structure and arrangement*.” The *numerosa compositio* was, we know, in favour among both the Greeks and Latins. The great Roman Orator not only wrote rules for constructing it, but also exemplified them in his practice. Quintilian, too, delivers precepts to the same purpose; but he soon returns, with his usual good taste, to nature and to sense:* and no one, I suppose, will now pretend that Cicero owes

* “Totus verò hic locus non ideo tractatur à nobis, ut oratio, quæ ferri debet ac fluere, dimetiendis pedibus ac perpendendis syllabis con-
 “senescat. Nam id tum miseri, tum in minimis occupati est. ———
 “Optimè autem de illa judicant aures, quæ et plena sentiunt, et parùm
 “expleta desiderant, et fragosis offenduntur, et lenibus mulcentur, et
 “contortis excitantur, et stabilia probant, clauda deprehendunt, redun-
 “dantia et nimia fastidiunt.”—QUINT. de Compositione.

any portion of his Sublimity, to his studied metrical clauses. The Sublime, indeed, is impatient of such foppery: simplicity is one of its grand characteristics: every appearance, therefore, of glitter and ascititious ornament, every indication of labour and effort, either weakens it, or destroys it altogether. "It is not by *hunting* after tropes and figures and rhetorical assistances," says Doctor Blair, very properly, "that we can produce it. No: it must come unsought, if it comes at all; and be the natural offspring of a strong imagination."

"Est deus in nobis: agitante calescimus illo."

"Wherever a great and awful object is presented in nature, or a very magnanimous and exalted affection of the human mind is displayed, thence, if you catch the impression strongly, and exhibit it warm and glowing, you may draw the Sublime."

All this is perfectly just, and well expressed; and it is conceived in the very spirit of Longinus himself. While you are *hunting* after tropes, or figures, or other ornaments, you will be very likely to lose the main object of pursuit. The genuine feeling of Sublimity supersedes the necessity of *hunting* after these, for it will itself suggest such as are proper for its suitable expression. But will the tropes or figures thus suggested to the mind derive no advantage in their enunciation from "*rhetorical assistances*?" To deny this, would be to deny that there is any *Art of the Sublime*;—or even that Rhetoric is an Art. It would be to assert that any "mute inglorious Milton," who has but the perception of Sublimity, is fully as able to express it, as the educated Milton of the *Paradise Lost*.

The most bold and daring images constantly present themselves to the minds of the ignorant, while under strong emotion;* which, however, they convert into burlesque by their mode of expressing them: and this fault the precepts of Longinus are calculated to remedy.

To come more particularly to the subject before us:—the caution, “*ne decrescat oratio, et fortiori subjungatur aliquid infirmius*,”†—seems as applicable to the phraseology as to the order of circumstances:—and this is all that Longinus intended here to imply. He presupposes, under the third and fourth heads, that the figures are suitably applied, and the diction judiciously selected; and he here requires that a proper attention should also be paid to their composition or arrangement. The disposition, both of the sentences and of the words, should be such as may sustain the sense, exclude words of little significance or of displeasing sound, prevent the sublimity from being frittered away by monosyllables, and lead the sentence to a full, dignified, and harmonious close. All this, and no more than this, is implied, as I take it, by ἐν αἰγιώματι καὶ διάρσει σύνθεσις.

The words ῥυθμός and ἁρμονία,—rhythm, and harmony,—have therefore no relation to what seems to be expressed by the Doctor's version as “*musical structure* :” for they are only applied to the regular cadence of what we usually denominate, even in prose, a *well-tuned sentence*. They have respect merely to “*the harmonious arrange-*

* I remember having once heard an ignorant farmer's boy, speaking of his master,—a violent bad-tempered man, who seemed to take a pleasure in annoying his dependents, even at the expence of his own convenience,—exclaim, pointing to the sun, “He'd put out that, if he could reach it!”

† Quintil.

“ *ment of that speech, which is natural to man ; which not only plays about the ear, but penetrates to the heart ; and which, by the blended variety of intonation, transfuses all the passions of the speaker into the very souls of his hearers.*” * All this is effected by the natural sound and cadence of words in prose composition, without the aid of metrical feet, or of artificial music ; which are characterised as “ *faint resemblances, and spurious imitations of the persuasive power, and not the genuine energies of man’s nature.*” Whatever is said, then, of Dactyls, and Pyrrics, and Trochees, is only said for the purpose of illustrating, and rendering more intelligible to persons well acquainted with the nature of such feet, the directions to be kept in view, in disposing the already well-selected words of a sentence, in such a natural method, as to give the sentiment its full effect of dignity and sublimity.

With great respect, therefore, for the memory of Doctor Blair, and with high admiration of his talents, I am persuaded that his censure of Longinus will appear to have been hasty and inconsiderate ; and his criticism, founded on misconception, and unsupported by arguments : while he has assailed, without sufficient cause, the credit of a work, which, wherever it has been known, has obtained in all ages the unqualified approbation of men of the most exalted genius, and the most refined taste. As the plan of the Treatise extended to the comprehension of *all* that has a tendency to give elevation to the sentiment, and dignity to the style of composition, so it appears that, although its author

* Longinus, Sect. xxxix.

may have introduced topics which are subordinate, and only collateral to the main design, yet the precepts he delivers are all such as plainly conduce to the important end he had in view, (—τὰς ψυχὰς ἀνατρέφειν πρὸς τὰ μεγέθη, καὶ ἐγκύμονας αἰεὶ ποιεῖν γενναίου παραστήματος :)—“ to cherish grandeur of conception in our souls, and to impregnate them with a noble daring.”

DISQUISITION III.

A SYNOPTICAL PREFACE TO LONGINUS, CHIEFLY TAKEN
FROM GABRIEL DE PETRA.

A Treatise on the Sublime had been written by one Cæcilius, most probably the Sicilian rhetorician, of whom mention is made by Dionysius of Halicarnassus, Quintilian, and Athenæus. In this Treatise, according to the opinion of Longinus and his friend Terentianus, its author had failed in certain particulars. His style they thought not answerable to the dignity of the subject; the scope of his argument they regarded as too limited; and, what was of greater importance, he had altogether passed over one very material branch of the enquiry: for, satisfied with describing the Sublime, he had omitted to point out the means by which it might be acquired. Besides this, he had not enumerated all the circumstances which contribute to Sublimity, having made no mention of the Passions: and he had, moreover, from private partiality, ventured to prefer Lysias to Plato.

On account of these, and some other similar defects, Longinus determined, not more for the sake of his

friend Terentianus, to whom he dedicates his treatise, than for the general benefit of all who are fond of literary pursuits, to write a compendium of precepts for producing Sublimity of style.

Having stated, then, the reasons which led him to undertake such a work, before he enters fully upon his subject, he discusses the preliminary question, whether the Sublime be capable of being treated as an art, or whether it be exclusively a natural gift:—for he was aware how necessary it was that this point should be settled, before he could proceed, with propriety, to deliver his precepts.

He does not attempt to deny that the disposition of the mind to Sublimity is a work of nature; but only that such a disposition is nugatory without the aid of art; because it is by this, that the natural disposition is excited within us, and when excited, its too great exuberance is repressed and regulated.

This naturally leads to some observations, by way of digression, on tumidity of style, on bombast, on puerility, and on the *parenthyrsus*, or rant; which he illustrates by suitable examples, and shews that all these faults render language frigid and mean, instead of sublime.

Returning from this digression, he first proposes two unerring rules for judging of the true Sublime; and then proceeds to the division of his subject. This he does by stating and enumerating *five* sources of sublimity: First, Boldness and grandeur of thought: Second, Vehement and enthusiastic passion: Third, A suitable employment of figures: Fourth, Majesty of expression: Fifth, A dignified and elevated composition. Of these, he proposes to treat severally.

But, before he does this, by making the proper discrimination he briefly refutes an error of Cæcilius, who regarded the former two heads in this division, as the same.

In considering the first head, or Boldness and grandeur of thought, he delivers a precept, enforcing the necessity of accustoming the mind of a writer early to sublime conceptions, and weaning it from all such as are base and ignoble: and this precept he corroborates by various examples. From these he takes occasion to digress into a comparison of Homer with Homer: that is, of the Homer of the Iliad, in the full vigour of his powers, with the Homer of the Odyssey, in their decline.

The second head, or Vehement passion, he defers for the present, with the purpose of treating it more fully in a separate work: and he then investigates certain other particulars, which conduce to Sublimity: as

The judicious selection and combination of accessory circumstances: and

Amplification; of which there are several kinds. The true definition of Amplification is then given; and how it differs, not only from the Sublime, but also from testimony, is pointed out: which leads to a comparison of Demosthenes, first, with Plato, and then with Cicero: the sublimity of Demosthenes is shewn to consist in abruptness, and that of Cicero in diffuseness; and hence both these qualities are commended as tending to sublimity when employed on their proper occasions.

That Imitation is another source of Sublimity, we may discover, he tells us, from a careful perusal of Plato; for, some portion of the genius which distinguishes great writers is caught by those who imitate them; as the Pythoness derived her inspiration from

the influence of Apollo. Then follow examples, and rules for the proper management of imitation.

Imagination is next treated of, as capable of conducting greatly to the Sublime: and this having been described, a distinction is made between the imagery proper for the poet and the orator respectively, with instances of each.

From all this it is inferred that a work will be truly sublime, in which the accessory circumstances are well selected, and skilfully combined; in which amplification is properly and judiciously employed; and which, to an imitation of the best authors, adds the charm of splendid imagery.

The consideration of the manner in which these several particulars conduce to Sublimity, is introduced where the *second* head of the before-mentioned division would have been discussed, had it not been reserved for a separate work.

And since the Sublime appears to the greatest advantage, when it receives such embellishments as are proper to it, the *third* place in the division of his subject is assigned by Longinus to Figures. These are either figures of thought, or figures of language: and in treating concerning such of them as are productive of sublimity, he instances the celebrated oath of Demosthenes; and then proceeds to treat of the Asyndeton; the Hyperbaton; the Enallage of case, number, tense, person; and the Periphrasis.

The *fourth* efficient cause of Sublimity in writing, is Majesty of expression, derived from a proper choice of words, and a suitable employment of tropes. Matters of a great and important character, he says, are to be

represented in phrases of appropriate dignity. And in the use of Metaphors, we need not restrict ourselves to one or two only in a period : but the proper occasion for employing a plurality of them is, when passion hurries them along like a torrent, and makes them appear not only allowable, but necessary. He then shews, by a fine quotation from Plato, that tropes may be freely employed in familiar topics and descriptions ; but he cautions us also against their abuse, by the example of the same illustrious writer, which furnished Cæcilius with the occasion of preferring Lysias to Plato. The injustice of such a preference is then demonstrated by the Critic. He maintains that, though Plato is not faultless, he is always a great writer : and that, though Lysias is free from errors, it by no means follows that he deserves the preference. In confirmation of this opinion, he institutes the enquiry, Whether is the more excellent, a sublime oration with some faults,—or a faultless oration, never rising above mediocrity ? And this enquiry he answers by shewing that excellences of every kind in writing are to be estimated not by their number, but by their degree : a position which he establishes by a variety of arguments and examples, and corroborates by the well-known magnificent description of the powers and faculties of the human mind.

From all this arises the inference that, although writers of correctness and mediocrity are not to be refused their due share of praise, yet the works of great authors will always fix our attention by their sublimity ; that, by this one quality, all their faults are amply redeemed and compensated ; and that, in spite of their occasional errors, the admiration of the world

will for ever accompany such writers as Homer, and Demosthenes, and Plato. The highest degrees of perfection are, however, only to be expected, where the advantages of native talent are polished and heightened by art ; and where original genius receives the cultivation and embellishment which can be derived only from taste and learning.

After this digression, Longinus resumes the consideration, by treating of the *fourth* constituent of Sublimity, Majesty of expression, which he had commenced in sect. xxx, and pursued in treating of Metaphors in sect. xxxii. To these he finds a resemblance in Comparisons and Similes, and he cautions us to use these, as well as Hyperboles, with judgment and moderation.

The *fifth* source of Sublimity—a dignified and elevated composition,—is next made the subject of discussion : and this is so conducted as, while it describes that style of writing, to furnish a noble example of it. The object at which it aims, the Critic shews, is not merely to persuade, but to move the passions : it is addressed not to the understanding alone, but to the heart also. And the effect of it is injured, he tells us, by Pyrrics, and Trochees, and Dichorees, and feet abounding with short syllables : on which account he cautions us to avoid with care all such words as consist chiefly of these feet ; as well as all expressions deficient in dignity ; but more especially, too concise and mincing a phraseology.

Our author now proceeds to crown his work by a noble and appropriate peroration ; in which he institutes the enquiry How it had come to pass that, in the age in which he lived, there existed so great a dearth of

sublime writers? And, as the free sentiments which he entertained on this subject, were not unlikely to offend the ruling powers, and expose their author to danger, if delivered in his own person, he puts the question and its solution into the mouth of an anonymous philosopher, who is made to attribute the dearth complained of, to the change from a popular to a despotic form of government. He shews that, under the former, Liberty is the true nurse of sublime talent; and that, in the change from this to monarchical power, an utter restraint is imposed on all the nobler energies of the soul:—that vassalage, from its effect on the human mind, may properly be compared to those cases in which dwarfs were confined to prevent their growth and the developement of their powers:—and that, from its operation, the orators of the age had degenerated into merely pompous flatterers.

This solution, however, the Critic, in order the more effectually to avoid giving offence, pretends cautiously to evade, as arising rather from the querulousness of the vulgar, who are always dissatisfied with the existing state of things: and he then proceeds to suggest other causes, such as the avarice, the sensuality, the wealth, the pride, the arrogance, the luxury, and the excessively corrupt manners of the age; which had not only occasioned the loss of Liberty, but obliged men to seek, in despotic power, a refuge from still greater evils. He then concludes, by expressing his intention to proceed forthwith to the consideration of the Passions, in their relation to the Sublime: a treatise which, though completed by him, is unfortunately lost.

DIAGRAM
OF THE
TREATISE ON THE SUBLIME.

1. τὸ πρὸς τὰς νοήσεις ἀσκήσιον : Boldness and grandeur of thoughts.	μεγάλων ἐννοιῶν καὶ παθητικῶν ποιητικῶν : conducive to dignity of sentiment and an impassioned style.	1. τῶν ἀντὶ τῶν ἐκλογῶν καὶ τῶν ἀντὶ τῶν ἐκλογῶν : the choice and combination of the most striking circumstances.	1. ἀντὶ τῶν ἐκλογῶν : a more general definition.
2. τὸ σφοδρὸν καὶ ἐνθουσιαστικὸν πάθος : Vehement and enthusiastic passion : [the consideration of which is referred to a separate work.]	—	2. αὐξήσις : Amplification of which	2. αὐξήσις : more particular. How it differs from testimony.
3. ποῖα τῶν σχηματῶν πλάσις : A suitable employment of Figures	—	3. χύσις : Diffuse eloquence	3. Before you write, consider How would Homer have expressed this ? and how would Plato or Demosthenes have given it sublimity ?
4. γενναία φάσις : Majesty of expression	—	4. μίμησης : Imitation, concerning which, three precepts, viz.	4. Suppose these or other great writers to be your hearers and critics.
5. ἡ ἐν ἀξιώματι καὶ διόψει συνύψις : A dignified and elevated composition.	—	5. φαντασία : Imagery, of two kinds	5. Think what will be the judgment of after ages.
	—	διδασκαλία : Imagery, of two kinds	1. Oratorical } 2. Poetical }
	—	ἐναντία τῇ συνθέσει : injurious to sublime composition.	1. βρομὴ καὶ καταστροφή : Broken measures, as Pyrrics, Trochees, and Dichorees.
	—	—	2. ἡ ἀγαν τῆς φράσεως συγκαταθήκη : excessive conciseness.
	—	—	3. μικρότης διονύμων : words of trifling sound.

DIONYSIUS CASSIUS LONGINUS

ON THE

SUBLIME.

DIONYSIUS CASSIUS LONGINUS

ON THE

SUBLIME.

TO POSTUMIUS TERENTIANUS.

SECTION I.

THE small Treatise, which Cæcilius composed on The Sublime, appeared to us, as you know, when we carefully perused it together, my dear Terentianus, to fall short of the dignity of the subject, to omit several important matters connected with it, and to confer on the reader but little of that benefit, which ought to be the aim of every writer. In treating any art two things are required ; of which the former is, thoroughly to explain the subject,—and the latter, (although secondary in arrangement, yet primary in importance,) to point out the means by which we may render ourselves proficient in that particular art. Now Cæcilius endeavours to teach, by a great number of examples, in what the Sublime consists, as if we could be ignorant

on that part of the enquiry : but he has strangely omitted, as if it were unnecessary, to shew the method by which we may be enabled to elevate our native faculties to a certain pitch of Sublimity. Yet, after all perhaps, he rather merits commendation for his acuteness and diligence in what he has done, than censure for what he has left undone.

Since, however, you have requested that I also, as a memorial of my affection for you, would commit to writing my sentiments on the subject of Sublimity, we will now consider whether my view of it may suggest any thing of use to men engaged in the active scenes and duties of life. And as you, my Friend, are qualified with the requisite talent for such an enquiry, and as it will also be an occupation worthy of our friendship, you shall sit in judgment with me, to examine with the most scrupulous impartiality, the several parts of my performance. For it was a noble answer of him, who, being asked what qualities we have in common with the Gods, replied, " Benevolence and Truth."

In writing to an accomplished scholar like you, my dear Friend, there is little necessity for me to shew at large that Sublimity consists in a certain elevation and excellence of language : and that the greatest writers, both of poetry and prose, deriving their pre-eminence from this alone, have filled all ages with their renown. An auditory is not enticed into conviction, but hurried into ecstasy by the Sublime ; and the quality, which

| excites admiration, always exerts an influence greatly superior to that, which is merely persuasive and elegant. Conviction usually depends, in a great measure, upon ourselves; but Sublimity, invested with a power and might irresistible, establishes at once an entire dominion over every hearer. The skill of invention too, and the arrangement and management of circumstances, are not to be discovered from a few instances, but to be collected from a careful observation of the whole texture of a work: whereas a single flash of Sublimity seasonably introduced, confounds, like lightning, all order of circumstances, and displays at once the combined powers of the speaker. But in these and similar remarks, my dear Terentianus, you may readily anticipate me from your own experience.

SECTION II.

The first enquiry that presents itself for our consideration is this,—whether sublimity or pathos will admit of being treated *as an art*:—for some are persuaded that it is altogether a mistake to subject things of this kind to scientific precepts. Greatness of genius, say they, is a gift of nature, and cannot be taught: and the only way to its possession is to have been born with it. Natural endowments, according to them, are rendered more spiritless and weak when anatomized by the subtleties of art.

But, that this is not the case, I am, for my part,

persuaded we shall find, if we consider that, though nature, in works both of an impassioned and elevated character, is governed by laws of her own, yet she acts by no means at random and without method: that, although the primitive and original elements of genuine sublimity are implanted by her in every mind, yet method and culture alone can assign its due limits, the proper occasion for its introduction, and the extent to which it may be carried with safety and propriety: and further, that the Sublime is only exposed to increased danger, when like a vessel without ballast or direction, it is abandoned to its own natural impulse and untutored daring. For, although it frequently requires the whip, yet it sometimes needs the curb. It was a maxim of Demosthenes, "that the greatest of human blessings is good fortune; and that the next to this, and scarcely its inferior, is good sense; inasmuch as those who possessed the former, would be little benefited by it, without the latter." Now, by a slight change of the expression, we may apply the same maxim to writing, substituting "native talent" for "good fortune," and "art" for "good sense." But the most important consideration of all is this; that we have no means of ascertaining that certain passages in writing derive their excellence from native talent, unless we examine them by the rules of art.

These considerations, as I have said, if severally weighed by those who find fault with rules, will induce

them to allow that our speculations on this head may be neither superfluous nor without utility.

SECTION III.

* * * * *

The soaring radiance also on the hearth
 Though they restrain; yet the least smoke beheld,
 I'll raise one single curl of wreathed flame,
 Which, whirl'd in eddies round, the house I'll fire,
 And quick reduce to charcoal. Nor the power
 Of noble song have I yet loudly raised.

This is not tragic, but Tragedy run mad: "Curls of wreathed flame," and "to vomit to the sky," and "to make a piper of Boreas," and the rest which follows. Such diction, and such conceits produce obscurity, and confusion, not vigour: and when you examine them singly by the light, instead of exciting terror, they sink into contempt. Now, if in Tragedy, which, from its very nature, admits of pompous and big-swalling phrases, bombast be nevertheless unpardonable, much less admissible, I presume, will it be deemed in narratives of fact and reality. It is for this, that the expression in Leontinus Gorgias is ridiculed, in which he calls Xerxes, "The Jove of the Persians;" and that, in which he denominates vultures, "animated tombs." There are also some passages of Callisthenes, which, aiming at sublimity, soar beyond comprehension; and some of Clitarchus are still more

reprehensible ; for he is a writer of no solidity, and, to use the expression of Sophocles,

“ Blows a huge pipe, nor modulates the sound.”

Amphicrates too, and Hegesias, and Matris, have incurred a similar reprehension ; for frequently, when they think themselves inspired, instead of revelling like Bacchanals, they play the fool like children. On the whole, then, it seems as if bombast were among the faults most difficult to avoid ; and as if, naturally, all who aim at grandeur, while they would shun the charge of insipidity and dryness, are hurried, I know not how, into tumidity : misled perchance by the maxim, that

“ Greatly to fail is yet a noble failure.”

But empty and unsound tumours are bad, both in the body, and in style ; and there is always danger, lest they should lead to their contraries : for “ nothing,” says the proverb, “ is more thirsty than a dropsical man.”

Bombast aims at outsoaring Sublimity itself : but puerility is the fault diametrically opposed to grandeur ; and is the most mean, and grovelling, and ignoble of all. “ In what, then, does puerility consist ?” It consists in some far-fetched conceit, wrought up, till it settles into frigidity : an error into which those writers fall, who, striving to produce something superlatively fine, and sweet, and elegant, run aground on the shoals of trifling and affectation.

Closely allied to these is a third kind of fault, in writings that aim at exciting the passions; a fault which Theodorus calls a *parenthyrsus*. It consists in passion, unseasonable and empty, where no passion is required; or else in immoderate passion, where it might with propriety be employed in moderation. Some, with the wildness of ebriety, introduce the language of passion, in a peculiar and declamatory manner, where it has not the least connexion with their subject: and thus make themselves ridiculous by an exhibition of powerful emotion, in which their hearers feel no sympathy. But I purpose to treat of the Passions in another place.

SECTION IV.

With one of the faults I have mentioned, I mean frigidity, Timæus abounds; though, in other respects, a man of ability, copious, intelligent, full of anecdote, and occasionally sublime. But he is too severe against the faults of others, and insensible of his own; and, from a constant affectation of novelty, he frequently falls into the most deplorable puerility. I will quote but a passage or two of this writer, for Cæcilius has anticipated me in the greater number. Eulogizing Alexander the Great, "He took all Asia," says he, "in fewer years than Isocrates employed in composing his panegyric on the war against the Persians." A famous comparison this of the Macedonian [hero] with the Greek sophist! for by such a mode of judging, it is clear,

Timæus, that Isocrates far excelled the Lacedemonians in manly vigour, inasmuch as they spent thirty years in the siege of Messene, while he was occupied only ten in writing his panegyric.

Again, how does he inveigh against the Athenians taken in Sicily! "Because," says he, "they had behaved with impiety towards Hermes, and mutilated his images, this calamity befel them; and, what is remarkable, by the hands of a man who was descended on the father's side from the injured God; namely Hermocrates the son of Hermon." I wonder, then, he does not tell us, my Friend, when writing of Dionysius the Tyrant, that "because he was guilty of impiety towards Dia [Jupiter] and Hercules, he was deposed by Dion and Heraclides."

But why should we dwell on the faults of Timæus, when even those heroes of literature, Xenophon and Plato, although of the school of Socrates, forget themselves occasionally in pursuit of some petty conceit? The former, in his treatise on the Polity of the Lacedemonians, says; "You could hear no more speech from them, than from statues of marble; nor could you produce more motion in their eyes, than if they were figures of bronze: you would think them more modest, too, than the pupils of their eyes." Surely it might have become Amphicrates, but not Xenophon, to speak of the pupil of the eye, as of a girl in a state of pupillage [and to give to the former the attribute of

modesty, which should belong to the latter.] But what a conceit, truly, is this, to assume that the pupils of all eyes are modest! when it is a common observation that immodesty is betrayed by nothing sooner than by the eye: agreeably to the Poet's expression, describing an impudent man:

"Thou drunken dog-eyed wretch!"

But Timæus, as if he had found something worth stealing, leaves not the quiet possession of even this piece of frigidity to Xenophon: for, speaking of Agathocles, "he seized," says he, "his cousin, betrothed to another, and carried her off during the very ceremonies of the nuptial feast:—and who would have acted thus, the pupils of whose eyes had not, instead of the modesty of maidens, possessed the effrontery of harlots?" Plato also, in other respects so divine an author, speaking of writing-tablets, uses this expression: "Having written, they will deposit their cypress memories in the temples." And again, "As to the walls," says he, "I would agree with Sparta, Megillus, to leave them lying in repose upon the earth, and not to rouse them." There is also an expression of Herodotus not far behind in frigidity, where he calls beautiful women "eye-sores." It may indeed be alleged in his excuse, that he puts these words into the mouths of barbarians, and those too in a state of ebriety: but it is wrong, even when writing under characters like these,

for the sake of a paltry conceit, to make so bad a figure with posterity.

SECTION V.

All these faults, so contrary to true dignity of style, are derived from the same source,—a fondness for novelty;—after which the writers of the present age most especially run frantic. Defects and excellencies have, not unfrequently, their origin from much the same cause: and hence, as elegance and sublimity of style, no less than its sweetness, contribute to perfection in good composition, so may these very qualities, as they are the foundations of success, become likewise the source of failure. *Metaboles*, *Hyperboles*, and *Plurals*, belong to this description; and the danger, to which the use of these renders us liable, shall be pointed out in the sequel. Meanwhile we ought, for this reason, to pause, and satisfy ourselves as to the means, by which the faults, connected with Sublimity, may be best avoided.

SECTION VI.

Now this may be done, my Friend, by our forming a clear notion, and an accurate perception of the true Sublime; which is, indeed, no easy matter: for a critical judgment concerning style is the final result of much experience. So far, however, as precepts can avail, the present Treatise may, perhaps, assist us in acquiring this power of discrimination.

SECTION VII.

We must bear in mind, then, my dear Friend, that as, in common life, nothing is great, which it is great to despise, (—for wealth, honour, glory, dominion, and whatever else displays much theatric splendour, can never be esteemed superior blessings by a wise man, inasmuch as we regard with greater admiration than those who possess them, such as, having them within their reach, through greatness of mind, contemn them;)—so also we must be aware that, in the sublimities of poetry and eloquence, certain passages may exhibit a specious grandeur decked out in much empty verbosity, which, if thoroughly examined, are found to be merely tumid, and deserving rather of contempt than of admiration. The true Sublime naturally elevates the soul, and filling it with a lofty transport, causes it to rejoice and exult, as if itself had first conceived what it has only heard.

When, therefore, a passage that has been heard repeatedly by a man of intelligence, and of experience in writing, neither disposes his soul to lofty conceptions, nor leaves any thing for his mind to dwell on beyond a mere speculative impression, but sinks, on continued reflection, into comparative insignificance,—that passage, retaining its hold on the memory no longer than it does upon the ear, can never belong to the true Sublime.

But that, on the contrary, is really great, which furnishes food for meditation; which it is difficult, or

rather impossible, to dismiss from the thoughts ; and of which the remembrance continues strong and indelible. What pleases all, and pleases always, you may fairly conclude to be the excellent and genuine sublime. For, if men of different occupations and stations in life, of diverse pursuits, ages, and languages, pronounce the same favourable judgment upon the same work, then such a judgment, proceeding from minds so independent of each other, stamps, upon the object of their approbation, a reputation altogether incontrovertible.

SECTION VIII.

There are five sources, if I may so express it, from which the Sublimity of eloquence most copiously flows : pre-supposing as a groundwork common to all these five, a certain power of elocution, without which they are nothing. The first and most effectual of these is, a successful boldness in regard to the sentiments, as I defined it in my lecture on Xenophon. The second is, vehement and enthusiastic passion, These two are, for the most part, natural constituents of Sublimity : the others are chiefly the result of art. The third is, a suitable combination of figures ; which are of two kinds ; those relating to the sentiment [or metaphors,] and those belonging to the language [or tropes.] Next [and in the fourth place,] is majesty of expression, which again may be divided into a judicious selection of words, and a diction sufficiently elaborate, and

elevated by Tropes. The fifth constituent of Sublimity, which includes all those that precede it, is, a dignified and elevated composition.

These being, then, the five sources of Sublimity, let us now consider what is comprised under each of them : only premising that of these five, there is one, namely, the Passions, which Cæcilius has entirely omitted. Now, if he regarded Sublimity and Passion as one and the same thing, always connected and co-existent, he is mistaken : for some passions are found to be distinct from Sublimity, and even diametrically opposite to it ; as lamentation, and grief, and fear. The Sublime also is sometimes found without Passion ; of which may be instanced numerous passages, and in particular that bold conception of The Poet concerning the Aloadae :

“ Ossa on high Olympus’ top they strove
 “ To pile ; on Ossa, thick with many a grove,
 “ Huge Pelion, Heaven to scale,” ———

And the still bolder passage that follows :

“ And doubtless they had done it,” ———

Among the teachers of oratory too, encomiums, and speeches delivered at solemnities, and the orations of the schools, admit throughout of grandeur and elevation, but are, in general, void of Passion. Hence, those orators, who most excel in raising emotion, are least happy in laudatory speeches ; and, on the other hand, the best panegyrists seldom succeed in rousing the passions.

But if Cæcilius supposed that Passion contributes nothing to Sublimity, and therefore regarded it as not deserving of mention, he is decidedly mistaken: nay, I would even confidently deliver it as a maxim, that nothing so much contributes to grandeur as vehement Passion seasonably introduced: for then it breathes into eloquence the enthusiastic phrensy and inspiration of Phoebus himself.

SECTION IX.

Nevertheless, although natural grandeur of sentiment is the first of the five sources of Sublimity, and that which occupies the most important place, still, even though it may be rather a gift than an acquirement, we ought, as far as possible, to train our souls to grandeur of conception, and to impregnate them with noble daring. But how, it may be asked, is this to be effected? I have elsewhere said that this Sublimity is the echo of greatness of mind. Hence, even a bare thought, without the help of language, occasionally strikes us with admiration from its grandeur alone. The silence of Ajax, for instance, in the eleventh Book of the Odyssey, called the Necyia, is grand beyond the power of language. It is indispensable, then, in the first place, to point out whence this grandeur proceeds; and also to shew that the real orator should be free from every mean and ignoble conception; for it is not possible that men, whose minds have been, throughout their whole lives, engaged in trifling and servile pur-

suits, should produce any thing admirable, and worthy of being transmitted to future ages. But Sublimity may reasonably be expected in the works of those, whose thoughts are bold and lofty ; since greatness of conception is most likely to produce grandeur of expression. Thus when, on Parmenio's saying " I should be " satisfied [with the terms offered by Darius] were I " Alexander," the latter replied, " And so truly should " I, were I Parmenio," he displays the natural elevation of his mind. When, also, describing Discord, Homer says :

While scarce the skies her horrid head can bound,
She stalks on earth, ————— POPE.

he gives us the measure of his own Sublimity ; for one might fairly regard this as not so much the standard of Discord, as of Homer himself.

How widely different is that passage of Hesiod, if the poem on the Shield [of Hercules] may be attributed to him, in which, personifying the Misery of war, he says,

" Forth from her nostrils moisture foul distill'd :"

where he has rendered his image, not grand, but loathsome.

But observe how Homer aggrandizes his divinities :

" Far as a shepherd from some rocky height,
" O'er the dark main extends his labouring sight,
" So far the steeds divine, with thundering sound
" Spring through the air at each amazing bound !"

Here he limits their career only by the confines of the universe : and, from the surpassing grandeur of the

thought, who would not justly say that, if the horses of the gods should make two such bounds in succession, they would overleap the limits of creation !

Very noble also are those conceptions respecting the battle of the gods :

————— *To the trumpet's sound*
High heaven and vast Olympus echo'd round.
“ Deep in the dismal regions of the dead,
“ The infernal Monarch rear'd his horrid head,
“ Leap'd from his throne, lest Neptune's arm should lay
“ His dark dominions open to the day,
“ And pour in light on Pluto's drear abodes,
“ Abhor'd by men, and dreadful e'en to gods.”

Observe, my Friend, how the earth is rent from its foundations, and Tartarus itself revealed ! how the world is overthrown and shattered ! how heaven and hell, things mortal and immortal share together in the peril of the conflict ! These surely are terrible images : nay, unless they are taken allegorically, they are even impious, and such as violate all decorum. But Homer appears to me, when he describes the wounds of his divinities, their dissensions, their revenge, their tears, their bondage, and their sufferings of every kind, to have given to the gods of the Iliad the condition of men, that he might, as far as possible, elevate his men to the rank of gods. When we are wretched, death awaits us as the harbour of rest from our miseries : whereas, the nature of the gods he has represented as giving them an eternity, not only of existence, but of suffering.

Far superior, however, to these passages from the battle of the gods, are those which represent the Deity as he really is,—as something pure, great, and undefiled. We may instance that description of Neptune, so often quoted :

“ The hills and lofty mountains, with their woods
 “ Shook, with the Trojan city, and the fleet
 “ Of Greece, beneath the mighty Neptune’s feet.
 “ As o’er his troubled waves the monarch strode,
 “ Around him play’d the monsters of the flood :
 “ Huge whales from Ocean’s depths were seen to spring,
 “ And with rude gambols recognis’d their king.
 “ The sea, with joy dividing, on they pass’d :”—

Thus too the Legislator of the Jews, no ordinary man, having formed a worthy conception of the power of the Deity, has expressed it also in a dignified manner: for, in the beginning of his Laws, he writes, “ God said”—what? “ Let there be light, and there was light! Let the earth be, and it was !”

Perhaps, my Friend, you will not think me tedious, if I quote from the Poet one passage more, and that relating to men, for the purpose of shewing how he habituates us to rise with him into heroic Sublimity. In this passage, sudden darkness and perplexing night prevent the assault of the Greeks; whereupon Ajax, in distress, exclaims,

“ Save us, great Jove, from this tremendous gloom!
 “ O grant us light! let us but see our doom,
 “ E’en though in light thou slay us !” —

This is the genuine feeling of an Ajax. He asks not for life; that would have been too abject a prayer for

the hero:—but since, in impracticable darkness, he could make no display of his valour, indignant at being restrained from the combat, he prays for the immediate restoration of light, that he might, at all events, find a tomb worthy of his renown, even though Jove should be arrayed against him! Here Homer himself supplies the breeze which breathes the very spirit of his heroes; and what he seems to feel may be expressed in his own words:

“Rage fires him; as when Mars his javelin wields;
 “Or when dire conflagration wraps the fields,
 “And mountain-dells, with tangled forests burn:
 “So foams he in his fury.” —————

cf. Temp. But yet he shews, throughout the Odyssey, (an observation, which must not, on many accounts, be omitted,) that when a mighty genius is verging towards its decline, a love of the fabulous becomes the peculiar feature of its old age. For it is abundantly manifest that he wrote this work subsequently to the Iliad, as well from many other circumstances, as especially from this, that in the Odyssey he has distributed the remnants of those misfortunes which commence in the Iliad, as a kind of episodes to the Trojan war: and also that he has there discharged the debt of mourning and lamentation due to heroes known to us already: so that, in fact, the Odyssey is but the epilogue of the Iliad.

“There Ajax great, Achilles there the brave,
 “There wise Patroclus fill an early grave:
 “There too my Son!—ah! once my best delight,
 “Antilochus.” —————

The Iliad, also, I think, is eminently dramatic, and abounds in combats, from this very circumstance, that it was written in the full vigour of his spirit ; whereas the Odyssey consists chiefly of narrative, the characteristic of old age. Hence we may compare Homer, in the Odyssey, to the setting sun, which, though it remits its vehemence, retains undiminished all its grandeur. He no longer here, indeed, maintains that nervous energy, which we find in the Iliad, nor that uniform tenor of sustained Sublimity, nor that constant flow of ever-changing passion, nor that rapidity of transition, nor that vigorous eloquence, replete and varied with figures derived from truth and nature. But even in his wild and incredible flights, he may be compared to the ebbing ocean, which shrinks into itself indeed and deserts its customary boundaries ; yet not without leaving traces, which mark the former elevation of its tides. When I say this, I am perfectly aware of the descriptions of tempests in the Odyssey, and the passages which relate to the Cyclops, and some others. These I mention as symptomatic of old age ; but still it is the old age of an Homer.

Now, in all these instances the fabulous prevails over the energetic : but I have only made this digression, as I said before, in order to shew the proneness of great geniuses, in the decline of their powers, to wander in pursuit of trifles. Among these may be classed what he says about the bags of wind ; and the men

whom Circe fed like swine, (whom Zoilus called squeaking pigs ;) and about Jupiter's being nourished by doves, as one of their young ; and about Ulysses, who being shipwrecked, passed ten days without food ; and the incredible narrative concerning the death of Penelope's suitors. What can we call these but dreams ? They are, however, the dreams of Jove !

There is also another reason for these observations respecting the *Odyssey*. They shew that the relaxed energy of great writers, both in prose and poetry, melts down into the moral and descriptive. Of this nature is the picture, drawn to the very life, of all that passes in the palace of Ulysses ; where the respective characters are preserved as in a drama.

SECTION X.

Let us next enquire whether there be any thing else capable of promoting Sublimity of style.

There are, in all things, certain adjuncts, intimately connected with them by nature ; and the choice of the more important of these, and the power of blending and uniting them, so as to form one whole, must always contribute greatly to Sublimity : for this is effected, partly by a judicious selection of the more striking circumstances, and partly by compacting them together when thus selected. Sappho, for example, seizes the emotions belonging to violent love, and represents it with the greatest truth, by means of the circumstances resulting from it. Now, in what way

does she display this excellence, but by her powerful faculty of selecting and combining the strongest and most vehement sensations ?

"Blest as the immortal gods is he,
 "The youth, who fondly sits by thee,
 "And hears and sees thee all the while,
 "Softly speak, and sweetly smile.
 "Twas this deprived my soul of rest,
 "And raised such tumults in my breast :—
 "For, while I gazed, in transports toss'd,
 "My breath was gone, my voice was lost.
 "My bosom glow'd : the subtle flame
 "Ran quickly through my vital frame :
 "O'er my dim eyes a darkness hung ;
 "My ears with hollow murmurs rung.
 "In dewy damps my limbs were chill'd,
 "My blood with gentle horrors thrill'd ;
 "My feeble pulse forgot to play,
 "I fainted, sunk, and died away."

PHILIPS.

Now, is it not surprising how, at the same time, her soul, her body, her ears, her tongue, her sight, her colour, all are lost ! And with what contrariety of feeling she is at once cold and hot, raving and rational ; at one instant shivering in transport, at another, almost in the pangs of death ! So that she seems not to be under the dominion of one passion merely, but of a combination of passions. All these feelings are experienced by persons under the influence of love : and it is, as I said before, the seizing of the more prominent of these, and the condensation of them, which has here produced the Sublimity.

Thus too the Poet, in describing storms, selects the most distressing circumstances connected with them.

But the author of the *Arimaspeia* thinks the following a grand description :

“ Great was our wonder that, ’mid Ocean’s tide,
 “ Men, far from land, on water should reside :
 “ Wretches they are, and sad the toils they brave !
 “ With eyes heaven-ward directed, on the wave
 “ Their very soul is fixed : while raising high
 “ Their hands, they pray devoutly, and the sigh
 “ Heaves their distended vitals.” —————

Every one, I think, will immediately perceive that, instead of terrible, these lines are only tawdry. But how does Homer treat a similar subject ? Let us produce one instance out of many :

“ Bursts as a wave that from the clouds impends,
 “ And, swell’d with tempests, on the ship descends :
 “ White are the decks with foam : the winds aloud
 “ Howl o’er the masts, and sing through every shroud :
 “ Pale, trembling, tir’d, the sailors freeze with fears,
 “ And instant death on every wave appears.”

POPE.

This same thought Aratus has attempted to appropriate :

“ But a thin plank protects them from their fate :”

where, instead of terror, he produces only prettiness and smoothness : and by the expression “ a plank protects them,” he limits their danger. O, then, it does protect them ! They are safe. But the Poet sets no bounds to the terror of what he describes. He pictures to us his mariners as perpetually exposed to destruction by every surge. The prepositions too, which he employs, [the peculiar force of which cannot be rendered in another language,] from being, although incapable of

combination, forced into an unnatural union, have a tendency to impress upon the style, the violence and agitation they are employed to describe. By their collision, so lively an image of the dreadful scene is conveyed to the mind, that we all but view its horrors set, as it were, before our eyes. Archilochus also, in describing a shipwreck, has drawn one of these striking pictures : and Demosthenes another, where he speaks of the arrival of a messenger [of ill news, at Athens.] “ It “ was evening,” &c. While they thus select the more prominent incidents according to their importance, and combine them together, they exclude every thing flighty, ungraceful, and puerile : for these are altogether as injurious to style, as the splinters of stone built up in it, would be to a wall ; which, though they might add to its bulk, would detract greatly from its strength and solidity.

SECTION XI.

Closely allied to the foregoing is the excellence called Amplification ; which occurs when the subject of a treatise, or the argument of a debate admits, in its several divisions, of different commencements and pauses ; and the important incidents are brought forward, one after another, rising in gradation to the very summit of grandeur. Now this figure may be introduced either by dignifying some familiar topic, or by aggravating incidents, or by corroborating proofs, or by dividing things done or suffered into their several

classes : for the modes of amplification are innumerable. Let an orator, however, bear in mind that none of these can approach perfection without the Sublime: except, indeed, the object be to excite compassion, or to express contempt. In all cases of Amplification but these, to deprive them of Sublimity, is to separate the soul from the body: for their energy instantly loses all its nerve and substance, when no longer strengthened and supported by the Sublime. But, how the present subject of our precepts is distinguished from what we have been treating of just before,—which was, the selection of important incidents, and the blending of them together,—and how entirely Sublimity differs from Amplification, must now, for the sake of perspicuity, be briefly explained.

SECTION XII.

I am not satisfied with the definition usually given by writers on the art [of rhetoric.] “Amplification,” say they, “is a mode of expression which invests a subject with *grandeur*.” Now, this definition is equally applicable to Sublimity, to passion, and to tropes: since all these invest style with a degree of *grandeur*. They appear to me, nevertheless, to differ from each other. Sublimity, for instance, consists in elevation, and Amplification in quantity: so that the former is frequently found in a single thought, whereas the latter requires enumeration and circumstantiality. Amplification, then, as I would define it, is the com-

pleting of a sentence with all its parts and members ;
 which gives a powerful conception of the subject under
 discussion, by causing the mind to dwell upon it. It
 differs from testimony in this, that the latter proves the
 matter investigated - - - - -

- - - - - [Plato] pours forth the amplitude of
 his style in every direction, like the sea, in a full tide of
 grandeur. I should say, then, that the Orator [Demos-
 thenes,] whose style in his speeches is more empas-
 sioned, shews, of the two, the greater fire and spirit :
 and that Plato, whose peculiar excellence consists in a
 lofty and dignified magnificence, although he avoids
 frigidity, never flashes with that lightning of eloquence,
 which is emitted by the former. Of the same nature,
 as it appears to me, my dear Terentianus,—if we Greeks
 may be allowed to form an opinion,—is the difference
 which exists between the greatness of Demosthenes and
 that of Cicero. The sublimity of the one consists in its
 abruptness ; that of the other, in its diffuseness. Our
 countryman, from the force, rapidity, and mighty vehe-
 mence with which he burns and sweeps all away before
 him, may be compared to a storm, or a thunderbolt : while
 Cicero is like a lambent flame, which, spreading around,
 feeds upon and consumes every thing as it advances,
 and maintains its destructive energy, nourished and
 supported, from time to time, by the fuel of various
 kinds which it is continually finding in its progress.

But of this, you Romans are the more competent judges.

The proper occasion for that most elevated kind of Sublimity which Demosthenes employs, is, in exaggeration, and violent passion, where the object is, to strike the hearer with astonishment: but the diffuse Sublimity, [like that of Cicero,] is suited gradually to overwhelm. It is also used with propriety, as well on several other occasions, as, more particularly in familiar topics, in the generality of apologues and digressions, in all speeches of a splendid and shewy character, in history, and in works of natural philosophy.

SECTION XIII.

But to return to Plato: you, who have read this passage in his *Republic* need not to be told that, though his style is a tide which flows with so silent a current, it nevertheless swells occasionally into grandeur. "These men," says he "unacquainted with wisdom and virtue, and always occupied in sensual indulgence, are so debased by it, that their whole life is wasted in the mazes of error. To truth they have never raised their eyes nor directed their efforts; nor have they ever tasted the sweets of pure and lasting enjoyment: but looking continually downwards, like the beasts, and intent on the earth and its pleasures, they revel in banqueting and debauchery; till, through insatiable greediness of such things, kicking and butting with hoofs and horns of iron, they rush on their destruction."

The same writer, if we peruse him with attention, will suggest to us another way, besides those we have mentioned, of arriving at sublimity: namely, the imitation and emulation of illustrious historians and poets, who have gone before us. And this mark, my Friend, let us keep steadily in view: for many a mind is divinely kindled at the flame of another's genius. Thus, the Pythoness, they say, when she approaches the tripod, where.

“From the cleft earth prophetic vapour breathes,”

becomes forthwith impregnated with divine energy; and chants her oracular responses. Just so, the minds of those, who emulate the grandeur of the ancient writers, are filled with the divine emanations of their inspiration; under the influence of which, even such of them as are not particularly favoured by Phœbus, become elevated by a Sublimity not their own. Was Herodotus the only great imitator of Homer? Nay, long before him were Stesichorus and Archilochus: but it was Plato who derived the most copious streams from the Homeric fountain. Proofs of this assertion might perhaps have been required of me, had not Ammonius already selected them with much discrimination. There is no plagiarism in this: for it is only such a copy of the imagery and artifice of a work, as is quite consistent with fair and honest dealing. Indeed, I do not think that Plato would have so frequently embellished his philosophical precepts with these imita-

tions, or that he would have indulged in matters and phrases so peculiar to poetry, had he not intended boldly to enter the lists with Homer, like a youthful champion against an approved combatant, although, it may be, with too jealous and contentious a rivalry. But even this had its use: for, as Hesiod says,

“Men reap advantage from the generous strife:”

and, truly, the contest for renown, and the crown of victory in that contest, well deserve our utmost efforts: for it is a competition in which to be defeated by our elders is not inglorious.

SECTION XIV.

When we undertake a work that requires loftiness of style and grandeur of thought, it may be useful for us to imagine how Homer would have expressed himself in it, or how Plato, or Demosthenes; and, if an historical work, how Thucydides would have raised it into Sublimity: for these characters so illustrious, being placed before us as patterns for our imitation, will so elevate our souls, as to realize, in some degree, the grand ideas which they have enabled us to conceive. And still more, if we picture to ourselves Homer or Demosthenes as present, and then enquire “With what attention would they hear me?” and “What sentence would they pass upon my work?” For great indeed is the effort to which we are roused, when we imagine to ourselves such a tribunal, and so august a court

sitting in judgment upon our performances, and ourselves persuaded to submit their correction to judges of such high authority.

It will also furnish an additional incentive to exertion, if we add the enquiry, "In what degree of estimation shall I stand with future ages, as the author of this work?" For if a man entertain, from the very beginning of his undertaking, an apprehension that what he is writing will not survive him, all the conceptions of such a man's mind must prove imperfect and abortive; nor will they ever elevate him to the honours of posthumous renown.

SECTION XV.

Majesty and magnificence, and even vigour of style, my young Friend, are very greatly promoted by imagination: which is the term employed by some to express the faculty of forming images in the mind. Every mental conception communicable by language, whencesoever derived, is known in common discourse by the term *imagery*: but, in a more peculiar sense it is used when, through an enthusiastic feeling, you seem to see what you describe, and to place it before the eyes of your hearers. You must, however, have remarked that there is a difference between the imagery of the orator, and that of the poet: the object of the latter being surprise, and that of the former, elucidation; although they both seek to produce emotion.

" Ah, mother ! do not set thy furies on me.
 " See ! how their fiery eye-balls glare in blood,
 " And wreathing snakes hiss in their horrid hair !
 " There, there they stand, ready to leap upon me !"

And,

" Ah ! she will kill me !—whither shall I fly ?"

POTTER.

Here the poet himself sees the Furies ! and, what his imagination conceives, he almost compels his auditory to see also. Euripides takes the greatest pains to give their full tragic effect to these two passions, rage, and love ; and he succeeds better in them, I think, than in any others, although his representations of other passions are not deficient in boldness. He is, indeed, naturally wanting in sublimity ; but yet, he occasionally works himself up to tragic dignity : and every-where, in his grander passages, according to the Poet,

" Lash'd by his tail, his heaving sides resound ;
 " He calls up all his rage." —————

Thus, when Phoebus delivers the reins to Phaeton, he says,

" In driving, shun the Libyan atmosphere,
 " Whose temper, void of moisture, will depress
 " Thy chariot." —————

And then,

" To the seven Pleiades direct thy course.
 " So much he heard ;—then seized the flowing reins,
 " And lash'd the winged mares ! Away they bore
 " The car, quick soaring through the folded clouds.
 " Meanwhile the sire, mounting the starry steed
 " Sirius, with warning voice the youth pursued,
 " Drive thither !—hither now the chariot turn !
 " Now hither !" —————

Might we not here affirm that the poet's soul mounts the chariot with the youth, with him encounters the

peril, and with him is borne along by the winged steeds? For never could his mind have formed such images, had it not been hurried along with a rapidity commensurate with that of his aerial course. In the Cassandra of the same poet there is a similar passage:

“Ye Trojans, who in steeds delight” ——— &c.

Æschylus, also, with most heroic imagery, in his Tragedy of The Seven Chiefs against Thebes, thus boldly writes:

“————— Seven valiant chiefs
 “Slew on the black-rim’d shield, the victim bull,
 “And, dipping in the gore their furious hands,
 “In solemn oath attest the God of War,
 “Bellona, and the carnage-loving power
 “Of Terror” ————— POTTER.

mutually devoting themselves by that oath, to pitiless destruction. But sometimes the sentiments which he utters are rude, coarse, and harsh: yet Euripides, nevertheless, hazards his reputation by imitating them. In Æschylus, for instance, the palace of Lycurgus, at the manifestation of Bacchus, reels strangely under the influence of the god:

“The house itself is mad;—the lofty roof
 “Joins in the revelry.” —————

In Euripides, the same thought, by a change of the expression, is however freed from its harshness:

“With the mad revels all the mountain reels.”

The imagination of Sophocles also has been nobly displayed in the death of Œdipus, and his burying himself amid the portentous tempest: so also at the return of the Greeks [from Troy,] when the shade of Achilles,

just as they are setting sail, is seen by them upon his sepulchre: an image which no one, I think, has represented more vividly to the mind than Simonides. But to quote all the numerous examples [of poetic imagery] would be impracticable.

The imagery of the poet will allow, as I have remarked, of an excess of fiction quite surpassing credibility: but that of the orator is always the more beautiful, in proportion to its appearance of feasibility and truth. Transitions however are forced and misplaced, when they give the style too poetic, and the invention too fabulous an air, and betray it into utter impossibilities. Thus, our famous orators, forsooth, like the tragic poets, see Furies too!—and have not the sense to perceive that Orestes is mad, when he cries,

“ Off! let me go:—I know thee, who thou art,
 “ One of the Furies! and thou grapplest with me,
 “ To whirl me into Tartarus.” —————

What, then, is the effect of rhetorical imagery? Numerous indeed are the advantages, in point of vehemence and emotion, which it is able to confer on style: and when it is incorporated with proofs and arguments in conducting a cause, it has the power, not only of persuading a hearer, but of compelling him to submission. “ If we should suddenly hear” says [Demos-thenes] “a loud outcry before the tribunals, accompanied
 “ by the report that the prisons were open, and that the
 “ prisoners had escaped, there is no one, either old or
 “ young, so indifferent, as not to contribute his assist-

“ance to the utmost of his power. But if some one
“should come forward and say ‘They were let loose
“by that man,’ he would instantly, and without an
“opportunity of defending himself, be put to death.”
Hyperides too, when impeached because he had voted
for the manumission of the slaves after a defeat, ex-
claimed, “It was not the orator who gave the vote,
“but the battle at Chæroneæ.” Blending imagination
here with argument, the speaker, by this assumption of
a fact, has stepped beyond the boundaries of mere
persuasion.

And in all cases of this kind, we naturally give our
attention to that which strikes us most forcibly. Hence,
the mind is led away from matter of proof, to that
which is rendered striking by bold imagery, in the
splendour of which the plain fact is hidden from our
view. Nor is this to be wondered at: for when two
things are brought into close contact, the more striking
always attracts to itself the force of the other also.

These observations may suffice as to the Sublimity
which arises from the thoughts, from greatness of mind,
from [the selection of chief incidents, from amplifica-
tion, from] imitation, and from imagery.

SECTION XVI.

We are now arrived at the part of our arrangement
assigned for treating of Figures: for these, as I have
said before, if managed with propriety, may be made to

constitute no inconsiderable part of the Sublime. But since it would be an affair of very great labour, or rather an endless undertaking, to treat accurately of them all in the present work, we will merely, for the sake of proving our position, touch upon a few of those, which are most conducive to Sublimity.

The Apodeixis, or Demonstration, is employed by Demosthenes, when defending his own conduct in the government of the state. Now, what would have been the natural mode of expressing himself? "Ye have not done wrong in embarking in a contest for the liberty of the Greeks; since ye have authorities for so doing in your own history: nor did they act wrong who [fought] at Marathon, or at Salamis, or at Plataea." He, however, as if suddenly inspired and rapt by the divine influence of Phoebus, uttered that celebrated oath by the worthies of Greece — "Ye cannot have done wrong: no! I swear by those who braved the peril at Marathon!"—and by this single figure of adjuration, which I call an apostrophe, he deifies their ancestors, and intimates that those, who had fallen so nobly, should be sworn by, like Gods. Thus, while he infuses into the minds of the judges the most elevated sentiments concerning those who there had braved the peril, he changes the nature of the Demonstration into the highest degree of Sublimity and Pathos: which he invests with all the authority to be derived from this unusual and sublime figure of adjura-

tion. By these means he pours into the souls of his hearers a healing and soothing balm; and, while they are elevated by his encomiums, he suggests that they should be no less encouraged by this battle against Philip, than by the victories won at Marathon and Salamis. In all this, it is by virtue of the figure that he carries his hearers along with him.

It is, indeed, asserted that the germ of this adjuration is found in Eupolis :

“ Now, by my fight at Marathon, I swear
“ No one shall vex my heart unpunished.”

But the grandeur does not arise from a mere adjuration of any kind. It depends on the place, the manner, the time, the occasion. Here we have an oath,—and nothing more; and that too addressed to the Athenians, while still prosperous and not needing consolation. The poet, besides, does not, by his oath, invest heroes with immortality, that he may produce, in his audience, a due sense of their virtues; for he roams from those who braved the danger, to an inanimate object,—namely to the battle. But in Demosthenes, the oath is addressed to the Athenians, while suffering under a defeat, for the purpose of making them forget that the affair at Chæroneia was unfortunate. We have here, at once then, as I have said, a demonstration that nothing wrong had been done, an example, a confirmation on oath, an encomium, an exhortation. But, since it might have been objected to the orator, “ Your speech

“ has reference to a defeat sustained under your administration, but your oath relates to victories,”—he therefore weighs, with the nicest caution, the words which he proceeds to employ, teaching us the necessity of sobriety even in our wildest flights.—“ Those of our ancestors,” says he, “ who braved the peril at Marathon, and those [who did the same] at Salamis; those who fought by sea at Artemisium, and those who were in the array at Plataea.” He nowhere says “ those who conquered;” but always skilfully suppresses any word expressive of the issue; because in *them* it was fortunate, but adverse at Chæronea. Anticipating his hearers, therefore, he immediately subjoins, “ All these, the City honoured, O Æschines, with public funerals, and not those only who fought successfully.”

SECTION XVII.

We must not omit to mention here one circumstance, my dear Friend, which we have remarked, although our notice of it shall be brief: namely, that as figures, in some degree, naturally aid sublimity, so they are admirably aided by it in return. Where this happens, and by what means, I will explain. Figures, if immoderately employed, are peculiarly liable to suspicion, and occasion an apprehension of stratagem, trick, deceit: especially when they occur in a speech addressed to a judge in the last resort, as to a king, a prince, or a governor invested with supreme jurisdiction: for such

an one is instantly offended that a crafty rhetorician should attempt to cheat him, like a foolish boy, with the sophistry of his paltry figures. Regarding, therefore, this deceptive mode of reasoning as an indication of contempt for his understanding, he is sometimes roused into wrath; and even, when he subdues his anger, his mind is entirely closed against the persuasive powers of the orator. For this reason a figure is always most effective when it is not perceived to be a figure. Now, Sublimity and impassioned language afford an admirable remedy and relief against the suspicion occasioned by the use of figures; insomuch that, even when the artifice is really employed, it passes unsuspected, because it is concealed by the sublimity and energy of the style. There is a sufficient proof of this in the example just quoted, "I swear by those who at Marathon ———:" for how does the orator here conceal the figure? Truly, in splendour itself! Just as all weaker lights disappear in the effulgence of noon, even so the artifice of oratory vanishes amid the wide diffusion of grandeur. Something of the same kind occurs in painting, where the lights and shades, being disposed in juxta position on the same level ground, the lights catch the eye, and not only appear prominent, but considerably nearer. So also in writing, passages of emotion and sublimity, from a certain kindred feeling within us, no less than from their own native splendour, coming home to our hearts, arrest our attention sooner

than figures, and hide the artifice of them in the shadows and background of the picture.

SECTION XVIII.

What shall we say of questions and interrogations? Do they not, by their very structure, give to language a greater degree of tension and majesty? "Tell me, will ye go about, enquiring of one another 'Is there any news?—for, what stranger news can there be than this, that a man of Macedon is waging war against Greece? 'Is Philip dead?' 'No, verily, but he is sick.' What signifies this to you?—for, should any thing happen to him, you will soon raise up another Philip." And again, "Let us sail against Macedon," says one. "But, 'Where shall we land?' asks another. 'The war itself will detect what is rotten in Philip's defence.'" Now, this meaning, simply expressed, would have been quite inadequate to the occasion: but, as it stands, the excitement of mind, and the rapidity of change produced by the questions and answers, together with the meeting of objections raised by himself, as if they had been alleged by another, has rendered the passage, by this figurative manner, not only more sublime, but more convincing. For, the language of passion produces its most powerful effect when it has no appearance of being studied by the speaker, but seems to spring spontaneously from the occasion: and, by questioning and answering himself, he produces an

imitation of the circumstances which admit of impassioned expressions. As those, who are questioned by others, have their attention suddenly roused, to meet the enquiry with promptitude and correctness, so this figure of question and answer seduces and beguiles the hearer into a belief that what has, in reality, been premeditated, is both conceived and uttered extemporaneously.

Again, in this passage of Herodotus, which is allowed to be very sublime, if we thus

SECTION XIX.

. the members of the sentence being without conjunctions, run with such fluency as almost to outstrip the speaker himself, "And clashing their shields," says Xenophon, "they pushed, they fought, they slew, they died." The speech of Eurylochus also :

"We went, Ulysses, such was thy command,
"Through the lone thicket : in the vale we found
"A palace built, magnificent" —————

For, members thus separated, and nevertheless accelerated, convey an idea of the struggle in a contest, where the wrestler confines the feet of his adversary, while he pushes him forward. All this the Poet has expressed by the asyndeton.

SECTION XX.

An accumulation of figures also, usually produces a powerful effect : when two or three, blending, as it

were, their united contributions, confer on each other vigour, persuasion, elegance. Of this description are the asyndetons combined with the anaphoras and the diatyposis, in the oration [of Demosthenes] against Midias. "There are many things which an assailant may do by his gesture, by his look, by his tone; some of which the person assaulted could never fully describe to another." And then, that the flow of the oration may not seem to be retarded by deliberating on the same circumstances, (for deliberation leads to arrangement; whereas disorder is characteristic of emotion, which discovers itself by violence and agitation,) he hurries on to other asyndetons and anaphoras: "by his gesture, by his look, by his tone;—when as if insulting,—when as an enemy,—when with his fist,—when on his cheek ——" The orator here strikes the minds of the judges, and follows up his blows, just like the assailant whom he describes. And then again, with the impetuosity of a storm, he renews his attack:—"when with his fist,—when on his cheek:—these things agitate,—these things confound men unaccustomed to be trampled in the mire:—no one, in relating this, could duly picture its enormity." Here, though he continually presents fresh images, he is never off his guard against the natural properties of anaphoras and asyndetons; so that, even his regularity is irregular, and, on the other hand, his very disorder, admits a certain degree of arrangement.

SECTION XXI.

Now supply the copulatives, if you please, after the manner of the disciples of Isocrates. “ And, indeed, we “ must not omit to mention that an assailant might do “ many things, first by his gesture, and then by his “ look, and then again by the tone of his voice itself,”— Now, if you proceed thus with the whole passage, you will perceive that, when polished into perfect smoothness by inserting the copulatives, you will have exchanged its energy and rough vigour for a tame correctness, by which its point is blunted, and its fire quite extinguished. For, as in a race, if the bodies of the runners were bound together, their powers would be destroyed, even so an impassioned style disdains the fetters of conjunctions and expletive particles, which would deprive it of the freedom of its course, and the vehemence with which it reaches its object, like a dart from a machine.

SECTION XXII.

In the same class of figures is to be ranked the hyperbaton ; which is an arrangement of words, or thoughts varied from the natural order ; and thus furnishing a striking characteristic of a mind disturbed by violent emotion. For, as those, who are really under the influence of anger or fear, or who are disordered by jealousy or any other passion,—for the passions are innumerable, so that no one can tell how many they are,—shift incessantly from subject to subject, and

when they have brought forward one thing, suddenly digress to another, into the midst of which when they have oddly introduced something else, they wheel back to the point from which they started, and fluctuating this way and that in their agitation, as if impelled by an inconstant wind, disjoin their expressions with a wild rapidity of transition, and vary them in a thousand ways from their natural connexion and arrangement,—just so the greatest writers imitate these natural workings of the mind by means of hyperbatons. Art, indeed, seems then best to accomplish its end, when it most resembles nature; even as nature is, on the other hand, improved by the unobtrusive aid of art.

As an example we may quote the speech of Dionysius the Phocæan, in Herodotus: “For our affairs are placed
“ upon a razor’s edge, O men of Ionia, to be [treated as]
“ freemen or slaves, yea, as fugitive slaves. Now,
“ therefore, if ye will grapple with hardship,—now is
“ your time for exertion,—and your enemies will fall
“ before you!” The natural arrangement would have been this: “O men of Ionia, now is your time for
“ exertion, for our affairs are placed upon a razor’s
“ edge.” But transposing the words “O men of
“ Ionia,” he commences with the fear [inspired by their situation], like one, whose apprehension of impending evil prevents his addressing himself, first of all, to his hearers: then, he inverts the order of the thoughts; for, before he tells them that they must exert them-

selves,—which is what he would exhort them to do,—he assigns the reason why this exertion is necessary:—“for our affairs,” says he, “are placed upon a razor’s edge;”—and this he does in order that his speech may not appear premeditated, but extorted by the urgency of the occasion.

But Thucydides exhibits the greatest skill, in separating by hyperbatons those things, which by nature are united and indissoluble. Nay, Demosthenes himself is not so bold as he, although he abounds, beyond all other writers, in figures of this kind, even to an offensive degree. By this irregularity, however, he acquires an air of vehemence, and of extemporary eloquence, although his hearers are put in pain by his long hyperbatons. For leaving in suspense the meaning of a sentence begun, and, by an arrangement quite alien and strange, inserting in the midst of it other unconnected matter, he frequently alarms his auditory lest he should become quite bewildered and makes them sympathize anxiously in the danger of the speaker. Then unexpectedly, and after a long delay, he happily completes what had been listened for so long; and by this bold and hazardous employment of the hyperbaton, he fills them with surprise and admiration. The examples of this figure are so numerous, that I abstain from quoting them.

*of a
Walcott's
style*

SECTION XXIII.

The figures called polyptotons, and collections, and

commutations, and climaxes, all conduce, as you are aware, to vehemence, and contribute to ornament, to sublimity, and to pathos. But how do changes of case, tense, person, gender, number operate to give variety and elevation to style? I answer,—by instancing such figures only as have relation to number,—that not only are those ornamental, which, being singular in their structure, are perceived on reflection to be plurals in their meaning, as

“Forthwith, in number infinite, the band
“With minds divided, shout along the strand”—

but, what is still more remarkable, that plurals sometimes give a more dignified turn to the expression, and by the very plurality of their form, render it majestic. An example of this may be found in the following passage from the *Œdipus* of Sophocles :

“..... O ye nuptials, O
“Ye nuptials, you produced this plant, then gave
“To the same soil the same seed back; and shew’d
“Fathers, sons, brothers, streams of kindred blood,
“Sisters, wives, mothers, and whatever deeds
“’Mongst men are deem’d most vile.”

POTTER.

Now, all these expressions are employed to designate, on the one side *Œdipus* only, and on the other *Jocasta* : but by this use of the plural for the singular number, the amount of misfortune appears to be increased. Thus also in the following passage the number is augmented :

“Forth issued Hectors and Sarpedons brave:”

as in that also of Plato concerning the Athenians, which I have quoted elsewhere: "Neither Pelopses, nor Cad-muses, nor Ægyptuses, nor Danauses, nor other barbarians born, dwell with us: we, who here inhabit, are all genuine Greeks, without any admixture of barbarism," &c. For, sentences expressed thus, by an aggregation of plural nouns, produce naturally a more grand effect upon an auditory. Nevertheless, they are not to be indiscriminately employed, but should be restricted to subjects which admit of exaggeration, amplification, hyberbole, or pathos, one or more of these: for a lavish profusion of ornament savours very much of pedantry.

SECTION XXIV.

On the other hand, plurals reduced to singulars sometimes impart an air of sublimity. For instance: "Then" says [Demosthenes] "all Peloponnesus was divided into factions." Again: "When Phrynichus represented on the stage The Capture of Miletus, the whole theatre burst into tears." For this uniting of things separate gives an appearance of body and substance to style. The cause of the elegance thus produced is the same, I think, in both cases: for when the nouns are singular, to make them plural produces emotion by the unexpected change; and so also, when plurals are collected under one sonorous singular, the effect of this change is the same, because it is equally unexpected.

SECTION XXV.

And when we speak of a past occurrence as present and as now doing, we no longer narrate merely, but give a lively representation of the action. "A soldier," says Xenophon, "having fallen beneath the horse of Cyrus, and being trampled on, stabs with his sword the belly of the horse, which plunges and throws Cyrus. He falls."—The same figure is very frequent in Thucydides.

SECTION XXVI.

Change of person, in like manner, is expressive of energy, for it frequently makes the hearer fancy himself in the midst of perils.

"Thou would'st have said that, in the martial strife,
 "Impetuously they struggled life for life,
 "Untamed, unconquer'd." —————

Il. xv.

And Aratus :

"Ne'er in that month let Ocean round thee roar."

So also Herodotus : "From the city of Elephantina you will sail up the stream, and then you will come to a level plain :—having crossed this, and gone on board another vessel, you will sail twelve days, and then you will arrive at a great city named Meroe." Observe, my friend, how he carries you in imagination along with him through these places, changing the sense of hearing into that of sight. For all passages of this kind, being addressed immediately to the hearers, place them in the midst of the circumstances described.

And if you thus accost, not all, but one particular person,—as

“ Nor could'st thou then have known to whether host
 “ Belong'd the great Tydides,”—————

you render him more alert, more attentive and earnest, when roused by such a personal address.

SECTION XXVII.

It occasionally happens also that a writer, while saying something of another person, supposes himself, by a sudden change, to be the person of whom he is speaking. This figure well represents a burst of passion.

“ Loud shouted Hector to the Trojan band,
 “ Bids them attack the fleet upon the strand,
 “ And leave the bloody spoils: ‘ Whom I shall find
 “ ‘ Far from the ships, or lingering behind,
 “ ‘ Upon the spot by this right hand he dies !’ ”

The narrative, as his proper part, the Poet here delivers in his own person ; and then, without warning, puts the abrupt threat into the mouth of the choleric leader : for it would have had a frigid effect if he had used the expression “ Hector said so and so.” As it is, the transition is so rapid, that it seems to anticipate even the Poet himself who makes it. The proper occasion then for this figure is when the exigency of time allows not the writer to hesitate, but compels him to pass suddenly from character to character. Thus, in Hecataeus : “ Ceyx, grievously offended at this, immediately “ commanded the Heraclidæ to leave the country :—for “ I am not able to protect even ourselves. That you

“ may not then both perish, and bring injury also upon
 “ me, depart to some other people.” And Demos-
 thenes, in a passage relating to Aristogiton, has, in a
 different manner, rendered change of person and rapidity
 of transition descriptive of vehement passion. “ And
 “ will none of you be found inflamed with indignation
 “ and wrath at the violence committed by this base and
 “ shameless wretch ?—a wretch, who—O thou vilest
 “ of mankind !—when the freedom of thy speech was
 “ restrained, not by bars and doors, which another
 “ might have forced” ——— Leaving here the sense
 unfinished, and in his indignation, nearly employing,
 from the suddenness of the change, one word in two
 different persons ;—“ who—O thou vilest of mankind !”—
 he transfers his address [from the judges] to Aristogiton ;
 and thus, while he seems to leave it incomplete,
 renders it still more vehement.

In the same manner Penelope :

“ What will the suitors ? must my servant train
 “ Th’ allotted labours of the day refrain,
 “ For them to form some exquisite repast ?—
 “ Heaven grant this festival may prove their last !—
 “ Or if they still must live, from me remove
 “ The double plague of luxury and love !
 “ Forbear ! ye sons of insolence ! forbear
 “ In riot to consume a wretched heir.
 “ In the young soul illustrious thoughts to raise,
 “ Were ye not tutor’d with Ulysses’ praise ?”
 POPE, *Odyss.* iv.

SECTION XXVIII.

That the periphrasis conduces to Sublimity, no one
 can, surely, entertain a doubt. For, as in music, the

principal sound falls more sweetly upon the ear by means of what are called paraphonic variations, so the periphrasis, while it echoes the meaning of the appropriate word, usually adds to its elegance; especially when it is not only free from inflation and harshness, but tempered into harmony and grace. Of this a striking example is furnished by Plato in the commencement of his Funeral Oration. "They receive, in fact, from us, the honours which are their due; and having received them, they proceed on their destined march, attended by a public procession of the citizens, and by the private retinue of their respective friends." Death, then, he calls "their destined march," and funeral honours, "a public procession of the citizens." And has he not, by this, greatly aggrandized a thought, which, though it presented itself at first in its naked simplicity, he has invested, by the periphrasis, with a sweeter grace, and diffused around it the harmonious flow of eloquence?

Xenophon also: "Labour ye regard as the guide to a happy life: and ye have treasured up in your souls a possession of all others the most excellent, and the best suited to the condition of a warrior; for ye place your supreme enjoyment in renown." Instead of saying "Ye are willing to labour," he says "Labour ye regard as the guide to a happy life:" and by expanding the rest in a similar way, he has infused into his eulogy an air of grandeur. This also from Hero-

dotus is inimitable: "Upon those Scythians, who had
"plundered her temple, the goddess inflicted the female
"disease."

SECTION XXIX.

The periphrasis, nevertheless, if it be not confined within proper limits, is more dangerous [in its application] than any other figure; for it degenerates at once into mere feebleness, and savours only of inanity and dulness. Hence Plato, who is always highly figurative, and, in some of his works, unseasonably so, has not escaped the lash of ridicule: as when, in his treatise on Laws, he says "It is not expedient to allow either
"golden or silver wealth to take up its abode in a city." For, say they, if his prohibition had extended to sheep [and oxen], he must, it seems, have employed the phrases "pastoral wealth," and "bucolic wealth."

This, my dear Terentianus, which is somewhat of a digression, may suffice with respect to those figures, which conduce to Sublimity: for all these have a tendency to give passion and emotion to style: and passion has the same connexion with the Sublime, which a tranquil narrative has with the pleasing.

SECTION XXX.

As the sentiment and the phrase are generally elucidated by each other, let us now consider whether there remain not something still to be remarked with respect to phraseology. It would be unnecessary for me to

prove at large, to those who acknowledge it already, that the selection of appropriate and dignified words has a wonderful power to lead and captivate an auditory. Such a selection constitutes, in an eminent degree, the favourite pursuit of orators and great writers ; for it is this which adorns their style with grandeur, beauty, dignity, vigour, power ; while it breathes into their works a kind of vocal animation, and diffuses over them that rich mellowness, which fine painting and statuary derive from the touch of time. For splendid diction may truly be called the peculiar light of the mind. Its magnificence, however, must not be indiscriminately employed : for, to clothe little and ordinary incidents in grand and dignified phraseology, would be like placing a huge tragic mask on the head of a child. But in poetry and

SECTION XXXI.

. most tender and exuberant passage of Anacreon :

“ No more I court the Thracian maid.”

In the same respect this expression of Theopompus, though condemned by Cæcilius, appears to me commendable, because the word employed expresses the idea very strongly and significantly. “ Philip,” says he, “ well knew how to *swallow the disgusts* to which the “ necessities of his affairs exposed him.” A vulgar expression occasionally conveys an idea to the mind

with far greater energy than the most polished diction : for, being borrowed from common life, it is understood at once ; and it gains credit because it is familiar. The phrase, therefore, *to swallow disgusts*, is very characteristically applied to a man, who could with patience, and even with pleasure, endure indignity and dirty treatment, provided they furthered his ambitious projects. There are passages of Herodotus not dissimilar. "Cleomenes," says he, "being mad, cut his flesh *in slices with a little knife*, till, covered with *gashes*, he expired." And again : "Pythes continued fighting *in the ship*, till he was completely *hacked* in pieces." For, though these expressions approach to the very confines of vulgarity, their significance preserves them from being vulgar.

SECTION XXXII.

As to the accumulation of metaphors, Cæcilius seems to agree in opinion with those who deliver it as a rule that not more than two, or three at most, should be employed to illustrate the same idea. But here again our authority is Demosthenes. And the proper season for their introduction is when the passions rush on like a torrent, and unavoidably hurry a crowd of metaphors along with them. "Men, infamous and fiend-like!" says he, "parasites, who have each inflicted the severest injuries on their respective countries! sacrificing liberty in healths drunk first to Philip, and now to Alexander! measuring happiness by the belly, and

“ by every thing most vile ! subverting that freedom,
“ and that impatience of despotism, which to the primi-
“ tive Greeks furnished the model and the rule of
“ happiness.” Here, the orator’s indignation against
the traitors, hides the multitude of figurative expres-
sions from our observation.

Aristotle and Theophrastus remark that bold metaphors
are qualified by such expressions as these,—*if one may
say so,—as it were,—if we may so express it,—and, if so bold
an expression may be allowed* :—for the boldness, they say,
is remedied by these palliatives. Now, although I assent
to this, yet, as I said before concerning figures, I main-
tain that the proper palliatives both for the number and
the boldness of metaphors are, vehement passion sea-
sonably applied, and the genuine Sublime. For it is
the nature of these to sweep and hurry every thing
along by their impetuosity, and even to demand, as of
necessity, the use of rash expressions : nor do they
allow the hearer leisure to criticize their number, on
account of the sympathy he feels with the enthusiasm
of the speaker.

Besides, in familiar topics and descriptions, nothing
is so significant as a continued train of metaphors. In
this way, the anatomy of the human body is magnifi-
cently described by Xenophon, and by Plato in a
manner still more divine. The head he calls the citadel,
and the neck, an isthmus interposed between it and the
breast, below which he says the vertebræ are placed

like hinges. Pleasure he calls a bait to lure men to evil ; and the tongue, the touchstone of taste. The heart he denominates the furnace of the veins, and the fountain of the blood issuing from it in a violent stream, situated in a well-guarded post. The passages of the pores he calls defiles. Against the throbbing of the heart, either under the apprehension of calamity, or in the paroxysms of anger which is of a fiery nature, [the Gods], he says, contrived a relief in the soft and bloodless texture of the lungs, which, being spongy within, form a sort of cushion ; so that when it boils with indignation, it sustains no injury, because it beats against a soft and yielding substance. The seat of concupiscence he denominates the apartment of the women ; that of anger, the apartment of the men. The spleen he calls the sponge of the entrails, which being filled with their defilements, is swelled and enlarged. Afterwards, he continues, they covered all these with the flesh, which is formed like a quilted covering, to serve as a protection against injuries from without. The blood he calls the nutriment of the flesh : for the supply of which, channels are formed in the body, as canals are cut in gardens ; that the springs of the veins might flow, as from some perennial fount, through the delicate tubes of the human frame. And when the end is come, the soul, he says, is loosed, like a ship from its cable, and launched into liberty.

There are numerous other metaphors of a similar

kind in the sequel ; but these which have been quoted, may suffice [to shew] that figurative language is naturally grand ; that metaphors are conducive to the Sublime ; and that they are well suited, in general, to all such compositions as aim at exciting the passions, and are susceptible of a high degree of ornament.

But, that the use of figures, as well as of all the other ornaments of style, has a tendency to excess, would, without my mentioning it, be sufficiently obvious. Hence, even Plato is sometimes severely censured for running, with a wild licence of expression, into intemperate and unbridled metaphors, and bombastic allegories. "Is it not easy," says he, "to conceive " that a city should be diluted, like a goblet of wine ? " into which, when the mad liquor is poured, it fumes ; " till, chastised by a different, and sober divinity, it " forms with him a pleasing combination, and produces " a good and temperate beverage." For, say they, to call water " a sober divinity," and its admixture " chastisement," is, in fact, the language of a poet, and not a very sober one. In consequence of these defects, Cæcilius has ventured, in his comments on Lysias, to pronounce him a writer in every respect superior to Plato : but, in this, he has suffered his judgment to be led astray by two passions equally indiscreet : for, loving Lysias even better than he loved himself, he nevertheless hated Plato still more than he loved Lysias. It was, however, merely a spirit of contradiction, which

led him to assume what cannot, as he expected, be allowed: for he prefers the rhetorician to Plato, as if the former were a pure and faultless writer, and the latter habitually subject to blemishes and defects: neither of which assumptions can by any means be granted.

SECTION XXXIII.

But supposing a writer to be, in reality, quite pure and faultless, might it not still be questioned, as a general proposition, whether both in poetry and eloquence, the Sublime, accompanied by a few faults, be not preferable to mediocrity, however blameless and correct:—and further, whether we are to allow the chief merit in style to excellences of the greater number, or of the higher order:—for these are speculations peculiarly appropriate to a treatise on the Sublime, and, on every account, a fit exercise for the sagacity of a critic.

Sublimity of genius, I am aware, is not very favourable to correctness: for minute accuracy is apt to fall into littleness; whereas great elevation, like great wealth, may pardonably indulge in a certain degree of negligence. Perhaps too, humility and mediocrity of talent necessarily owe their correctness and freedom from faults, to their avoiding the bolder and more dangerous flights; while it is the very grandeur of their conceptions which exposes to hazard more elevated minds. I am fully aware, besides of a second consideration,—that all human productions are most commonly

noted by their defects ; and that, while the remembrance of these is indelible, their beauties are soon forgotten. Thus, I have, myself, pointed out blemishes not a few in Homer, and in other excellent writers, not by any means because I take a pleasure in detecting their failings : for, so far from regarding them as voluntary offences, I look upon them rather as the effects of oversight, which crept in unobserved while their imaginations were heated by the Sublime. Still, I esteem the higher excellences, though they may not everywhere preserve the same uniform level, as entitled to the palm of pre-eminence, if for nothing else, yet for that very loftiness of conception which they discover.

Although Apollonius, who wrote the *Argonautics*, is a faultless writer ; and although Theocritus, in his *Bucolics*, with the exception of a few poems foreign from his usual subject, is eminently successful, would you therefore rather be Apollonius [or Theocritus] than Homer ? Again, is Eratosthenes, in that faultless little poem the *Erigone*, a greater poet than Archilochus ? who, although he drags in many things in strange disorder, does it in the fine frenzy of a mind incapable of submitting to the restraint of rules. In lyric poetry, again, would you rather be Bacchylides than Pindar ?—or in dramatic, would you be Ion of Chios, in preference to Sophocles ? Yet those are faultless writers ; and, so far as respects the mere polish of their style, they every where deserve the praise of

elegance : while Pindar and Sophocles, although in their flight they occasionally emit flashes of impetuous genius, are but too frequently quenched on a sudden, and suffer a most ignoble fall. Yet no man of correct taste would esteem the whole collected works of Ion, an equivalent for that one single drama, the *Œdipus* of Sophocles.

SECTION XXXIV.

But if the excellences of writing are to be estimated by their number, rather than by their real value, Hyperides, by such a mode of judging, would take precedence of Demosthenes. He has certainly a more varied harmony in his style, his beauties are more numerous, and in them all he approaches near to perfection : so that he may be compared to a professor of the five exercises, who, though inferior to each of the other competitors in their several peculiar games, is nevertheless superior to them in all together. For Hyperides, to an imitation of all the excellences of Demosthenes, except the arrangement of his matter, has superadded the beauties and graces of Lysias. Where his subject requires it, he is elegantly smooth ; nor does he, like Demosthenes, express every thing in one unvaried tone [of vehemence.] His touches of character are exquisitely sweet and tender. His wit is inexpressibly delicate, his raillery genteel and polished, and his irony is managed with infinite dexterity. In his jokes, which have the true Attic zest, there is

nothing coarse, nothing far-fetched, but they flow freely from the subject. When he cavils, he does it with great expertness ; and he has much humour, which, though pointed and well aimed, is always sportive. In short, the grace, which he exhibits in all this, is quite inimitable. He has, besides, a natural turn for exciting compassion ; there is an exuberance of style in his narration ; and, in the management of a digression, he shews an elegant pliancy and versatility. Of this we may find examples in those highly poetical passages which he wrote concerning Latona, and in his splendid funeral oration, which few others, I believe, could have composed.

Whereas Demosthenes is not happy in delineating character ; is by no means diffuse ; has no easy pliancy, nothing shewy, and is, in general, destitute of the excellences just enumerated. Whenever he makes a forced effort at wit or humour, he raises a laugh indeed, but it is against himself ; for his failure is never more complete than when he endeavours to be merry : so that, had he ever attempted an oration for a Phryne or an Athenogenes, he would only have made the fame of Hyperides still more conspicuous.

The beauties of this latter writer, nevertheless, how numerous so ever they may be, because they have no relation to the Sublime, but are rather those of a sedate and sober temperament, produce, for this very reason, in my opinion, little or no effect upon an auditory, but

leave their affections quite unmoved. No one feels himself roused into emotion by reading Hyperides.

But Demosthenes, as soon as he has brought into action both the innate grandeur of his mind, and the perfection of his cultivated talent, his lofty tone, his animated feeling, his copiousness, his address, his promptitude, and, that which constitutes his peculiar excellence, his unapproachable energy and vigour,—when, I say, he summons around him all these divine gifts,—for it were a crime to call them human,—by those powers which he does possess, he displays his superiority over all others, and compensates for those which he has not, by making all the orators of every age to quail before the thunder and lightning of his superior eloquence. For, sooner than view with steady gaze his redoubled emotions, might we behold, with unmoved eye, the bolt of heaven launched at our heads !

SECTION XXXV.

With respect to Plato and Lysias, the difference between them is, as I have before said, of another kind: for the latter is inferior, not only in the quality but in the quantity of his excellences ; while he exceeds Plato in defects still more than he is surpassed by him in beauties. What principle then had those divine writers in view, who, in all their works, contemning minute accuracy, aimed only at the grandest conceptions ? Among many others, this seems to have been one :—

That Nature never intended man to be an ignoble animal ; but that, having introduced him into life, and into this spacious world, as into some vast amphitheatre, to be not only a spectator of all her mighty works, but also to strive, with the emulation of a combatant, for the achievement of whatever is most noble in conduct ; to this end, she originally breathed into his soul an irresistible love of all that is great and godlike. Hence it comes to pass that the whole universe is not sufficient to satisfy the contemplation, or to fill the grasp of the human intellect ; and that our thoughts so frequently soar beyond the limits of created being. So that whoever takes a comprehensive survey of the whole circuit of existence, and observes how much more there is, in all things, of exuberance and grandeur, than of mere beauty, he will soon perceive for what pursuits we were created. And hence it is that, following our natural impulses, we bestow not our wonder upon small rivulets, how pellucid or useful so ever they may be ; but we reserve it for the Nile, for the Danube, for the Rhine, and above all, for the Ocean. Nor are we stricken with admiration of the small flame, which we ourselves have kindled, however bright it may preserve its ray ; but we bestow it rather upon the lights of heaven, though they may occasionally be shrouded in obscurity : or upon the furnaces of Etna, which hurl whole masses of rock from the abyss, and sometimes pour forth, from beneath, rivers of earth-born fire.

From all this we may conclude that not what is easy of acquisition, not what is useful, not what is necessary, excites man's admiration, but what exceeds his comprehension.

SECTION XXXVI.

With respect however to sublimity of writing, its grandeur is not unconnected with objects of utility and advantage. This judgment may be formed of it from the following considerations: that, although those who cultivate it may fall short of blameless perfection, yet they are elevated quite above the common condition of mortality:—that other qualifications prove those who possess them to be mere men, but that sublimity raises them near to the elevation of the divine mind:—and that, while what is faultless only escapes censure, what is grand commands admiration.

And what more need we say? Every one of those great writers frequently redeems all his failures, by a single passage of sublimity or excellence; and, what is of the highest consequence, if any one should collect together all the defective passages of Homer, and of Demosthenes, and of Plato, and of the most distinguished writers, they would be found to bear a very small proportion, or rather no proportion at all, to the excellences diffused every where through the works of those literary heroes. For which reason, every age, and every generation of men, rising superior to the perverseness of envy, has bestowed upon them that palm of

merit, which they still retain unwithered, and seem likely to retain,

“While streams shall flow, or lofty trees shall bloom.”

As to the remark that a faulty Colossus is not to be preferred before the Doryphorus of Polyclete, it is obvious, among other answers, to remark that our admiration is challenged in works of art, by accuracy, but in those of nature, by grandeur; and that the faculty of speech in man is a work of nature:—that in a statue we require the resemblance of a man; but that in speech, we look for something that transcends the powers of man.

But, to leave this digression, and refer back to one of the first precepts of this commentary,—since to avoid faults altogether is usually the happy result of art; and since Sublimity, though it may not always support one uniform elevation, is the effect of natural grandeur of genius; it seems proper to unite art and nature in close alliance, as most likely, by thus mutually aiding each other, to produce perfection.

Thus much was necessary, in order to our coming to a decision on the subjects which have here been brought under consideration: but let every one form his own judgment.

SECTION XXXVII.

To return, then:—comparisons and similes are very near akin to metaphors, differing from them only in this,

. [Hyperboles are some-

times very faulty ;] such as these : “ Unless ye carry
“ your brains in your heels, and trample them under-
“ foot.”

It is therefore highly necessary to know how far each figure of this kind may be carried : for, if urged to excess, it often ceases to be hyperbolical. Relaxation is the effect of over-straining ; and thus an effect is produced the very contrary to what was intended. Isocrates, for instance, has fallen into puerility from an ambition of expressing every thing in a strain of exaggeration. The argument of his [oration called the] Panegyric, is that the state of Athens has conferred greater benefits on Greece, than that of Lacedæmon ; and he thus expresses himself in the very beginning : “ Such, more-
“ over, is the power of eloquence, that it can extenuate
“ what is grand, and aggrandize what is mean ; that it
“ can clothe ancient facts in the garb of modern lan-
“ guage, and give to recent occurrences the venerable
“ air of antiquity.” What ! is this the way, Isocrates,—one might say,—in which thou art about to misrepresent the conduct of the Lacedæmonians and Athenians ! For by this encomium of eloquence, he has cautioned and warned his hearers, at the expence of his argument, against giving credit to his speech. I must remark, therefore, as I have done before respecting figures, that those hyperboles are the best, which do not discover themselves to be hyperboles. And this is the case, when they proceed from a mind thrown into emotion by

some grand occurrence : as when Thucydides says of those who perished in Sicily, "The Syracusans, coming down upon them, slew the greatest part of those who were in the river : and instantly the water was defiled with gore. Nevertheless this bloody water was drunk, mixed with mud ; and the greater number even fought for it." Now, that gore and mud should not only be drunk, but even fought for, is rendered credible by the violence of the attendant circumstances.

There is a similar instance in Herodotus, concerning those who fell at Thermopylæ. "Here," says he, "while such of them as still had swords, defended themselves with them, and the rest with their hands, and even with their mouths,—the Barbarians buried them beneath their darts." What an expression, you will say, is this !—to fight "with their mouths," and against armed men !—and "to be buried beneath darts !" And yet this, too, is credible, because the circumstances appear not to be selected for the sake of the hyperbole, but the hyperbole to spring rationally from the circumstances. For, I cannot repeat it too often that deeds and feelings connected with strong emotion constitute an apology, and a remedy also, for any degree of boldness in writing. Hence even comic expressions, although bordering on the incredible, derive an air of probability from the laughter they excite :

"A landed estate he possess'd,

"Not so large as a Spartan epistle" —

for laughter is an emotion connected with pleasure.

Hyperboles are employed not only to amplify, but to diminish ; exaggeration being common to both : and a diasymus makes what is mean, still more mean.

SECTION XXXIX.

The fifth division which we made, my dear friend, in the beginning [of this treatise], of matters contributing to Sublimity, remains still to be considered. This was, a certain arrangement of words. But, as I have already delivered at large, in two books, the result of my enquiries on this subject, I will now only add, as what seems necessary for the completion of the present undertaking, that harmony not only possesses by its nature a mighty influence to persuade and delight the mind, but that it is also a powerful instrument of magnificence and of pathos. For does not even the flute inspire the hearer with certain emotions, and fill him with wildness and frenzy? Does it not force him to beat time to the measure which it furnishes, and to yield himself up entirely to the tune, even though he may be quite ignorant of the art of music? The sounds of the lyre, too, although, in themselves, they are without meaning, yet fix us, by the changes of the notes, and the mixing and blending of the harmony, in motionless attention and delightful illusion. These, however, are but faint resemblances, and spurious imitations of the persuasive power, and not, as I have said, the genuine energies of man's nature. What may we not expect then from composition, or the harmonious

arrangement of that speech, which is natural to man?—which not only plays about the ear, but penetrates to the heart?—which excites within us the varied ideas proceeding from words, and thoughts, and deeds, and grace, and sweet sounds,—all so cherished by us, and so congenial to our nature?—which, by the blended variety of intonation, transfuses all the passions of the speaker into the very souls of his hearers, and makes them partake of his various emotions?—and which, as often as to the harmonious structure of words is added grandeur of thought, captivates and charms every one of us, and disposes us to magnificence, and dignity, and sublimity, and every kindred sentiment; exercising an unlimited dominion over our imaginations? But it would be folly to question what is so universally acknowledged, and of which the evidence may be found in every man's own experience.

The conception, which Demosthenes introduces, in speaking of the decree, is in appearance sublime, and is really admirable: “This decree caused the danger, which then surrounded the commonwealth, to pass away just like a cloud.” The grandeur of this period is felt not only in the sense, but in the sound. It consists entirely of dactylic numbers, which are the noblest, and the most favourable to sublimity: on which account they constitute the heroic metre, the most excellent with which we are acquainted. Moreover the words “just like a cloud” are properly introduced at the end

of the sentence : for if they be removed from their present appropriate situation, and placed elsewhere, as " This decree caused the danger, just like a cloud, to pass away," or if you only omit a single syllable, " caused it to pass away like a cloud,"—you will see at once how greatly the harmony contributes to the Sublimity. The expression "just like a cloud" has its first measure long, consisting of four times : but if one syllable be omitted, "like a cloud," it mutilates the grandeur. On the other hand, if you add a syllable, " even as a cloud," the meaning is the same, but the cadence is changed : for the sublimity and terseness are relaxed and enfeebled by this protraction of the concluding times.

SECTION XL.

A suitable connexion of the parts or members is one of the chief requisites to grandeur of style. For, as in the members of the human body, when one is divided from the rest, it possesses no value by itself, though all combined form a perfect system ; even so, in writing, when the members are broken and separated, they lose their sublimity. If, however, they be again embodied, and the connexion restored, provided the parts be linked together in the bonds of harmony, they derive from this very restoration to the form of a period, a significance even of sound. Indeed in periods the sublime is usually the combined result of many separate contributions. But I have made it abundantly manifest that numerous

writers, both historians and poets, whose genius not only was not prone to Sublimity, but rather averse from it, and who frequently employed common and vulgar expressions, without grace or elegance, have, nevertheless, by the mere collocation and arrangement of these, not only avoided the appearance of meanness, but have even assumed that of stateliness and grandeur. Among many others Philistus may be instanced; as may Aristophanes in some passages, and Euripides in many. Thus, after the slaughter of his children, Hercules exclaims—

“ I’m full of ills, and have no room for more.”

The expression here is exceedingly vulgar; but its structure being in accordance with the subject, renders it sublime: and if you alter the arrangement of the words, it will be evident that Euripides is a poet rather by the artifice of composition, than by the sentiment. Again, in describing Dirce dragged by the bull, he says,

“ as he ran round, the bull
 “ Seizing, perchance, the dame, the rock, the oak
 “ Dragg’d them about in circles, changing still
 “ His ever-varying course.”

The description here presented is a noble one; the spirit of which is increased by there being no rapidity, no volubility in the harmony; . but the words, by their structure, retarding each other, and occasioning pauses, which advance, by stately steps, to the staid dignity of the Sublime.

SECTION XLI.

Nothing tends so greatly to debase the Sublime as those broken measures, which occasion rapidity of utterance; such as Pyrrics, Trochees, and Dichorees, which produce a capering effect: and indeed all language, in which too much attention is paid to measure, is thus rendered pretty and conceited; so that, in consequence of its sameness, it merely floats upon the mind, without producing any emotion. Nay, what is worse, as songs withdraw our attention from the sense to the tune, so a style, in which the measure of the periods is too much laboured, instead of interesting an auditory by its meaning, confines their thoughts to its rythm. Hence, foreseeing the cadences that are coming, the hearer anticipates the speaker, and marks them, as they arrive, by beating time with his foot, as in a dance.

. That style, also, is void of dignity, in which the sentences are too much contracted, and cut up into little words and short syllables, and which are clumsily and awkwardly put together, as if fastened with pegs and mortises.

SECTION XLII.

An over-conciseness of phrase is also injurious to sublimity: for every thing great is maimed by excessive constraint. I am not here speaking of such sentences as require brevity, but of such as are curtailed and minced. Conciseness shackles the sense, brevity only

gives it a right direction. On the other hand, sentences, if too long, are spiritless, for they are encumbered by their prolixity.

SECTION XLIII.

Words deficient in strength have also a powerful effect in debasing the Sublime. In Herodotus there is a description of a tempest nobly conceived, as to the selection of the circumstances, but containing words quite unsuitable to the grandeur of the subject. (Even these, perhaps, are liable to an objection, "the seething sea,"—where the word "seething" hurts the sublimity by its disagreeable sound.) [In the passage before referred to,] "the wind," says he, "was *wearied out*:" and, those who suffered shipwreck, "met an *unpleasant end*." The phrase "*wearied out*," is not only deficient in dignity but absolutely vulgar: and the word "*unpleasant*," is altogether inappropriate to so dreadful a calamity. Thus too Theopompus, having magnificently described the preparations for the descent of the Persian monarch into Egypt, has marred the whole by admitting some mean words. "For what city, or what people in all Asia did not send an embassy to the King?—or what was there either beautiful or precious among the products of the earth, or the works of art, with which he was not presented? So many carpets, and cloaks, some purple, some embroidered, and others white! So many tents of cloth of gold, furnished with every necessary! So many couch covers and couches of

“great price! And then, plate of embossed silver and
“wrought gold, and goblets, and cups, some of which
“you might behold set with precious stones, and others
“finished with the greatest delicacy, and the most costly
“workmanship! And besides these, countless quantities of arms, both Greek and Barbarian! and beasts
“of burden, and victims for slaughter innumerable!
“and then whole bushels of preserves, and panniers and
“sacks and baskets of onions, and other necessities of
“every kind! And so great was the quantity of the
“different salted meats, that piles of them were made so
“high, as to be mistaken, by those who approached
“from a distance, for artificial mounds and hillocks.”

He descends here from matters of greater grandeur to those of less; whereas, he ought to have pursued the contrary course: and by introducing *panniers* and *preserves* and *sacks* into his grand description, he has given us the picture of a kitchen. For as, if any one should bring *panniers* and *sacks*, and place them among such ornamental furniture as *plate of gold*, and *goblets studded with jewels*, and *embossed silver*, and *gilded tents*, and *drinking vessels*, he would make a medley unseemly to the eye; even so, words like these, introduced thus unseasonably, are a blemish and a disgrace to the style of a description. He might have mentioned in general terms what he says were taken for *artificial mounds*; and his account of other parts of the preparation he might have varied thus:—“Camels, and great numbers of

“beasts of burden, laden with every thing that could administer to luxury, and to the enjoyment of the banquet.” Or he might have represented them as “heaps of all kinds of grain,” and “of every other delicacy for the table, or for voluptuous indulgence.” Or, as it was his wish to express the abundance of every thing, he might have done this by saying—“every gratification for the palate known to those who garnish the table, or to those who prepare the viands.”

In sublime descriptions we must not descend to terms sullied by vulgar meanings, or tarnished by common use, unless we are driven to employ them by some very urgent necessity. Becoming sentiments ought to be expressed in becoming language: and we should imitate nature, who, in the formation of the human body, has neither placed in view those parts which decency forbids to mention, nor the drains and channels of the bodily frame; but, as Xenophon says, has concealed and removed them as far from observation as it was practicable, lest by any means they should mar the general beauty of the animal fabric.

It is not, however, necessary to enumerate all that tends to the debasement of style: for, having pointed out the means by which it may be ennobled and elevated, it is obvious that the contrary means will produce its degradation and disparagement.

SECTION XLIV.

What now remains, my dear friend, I add with plea-

sure, as well to gratify your zeal for information, as to throw light upon a question, which was lately raised by one of the philosophers. "I wonder," says he, "as doubtless many others do, how it has happened that, while our age abounds with characters eminent for all the powers of persuasion, and for all the artifice of public speaking, men endued with acuteness and versatility of talent, and no less distinguished for beauty and elegance of style; yet, nevertheless, very few, or none at all, have been distinguished for sublimity and grandeur. In this respect an utter corruption of eloquence prevails in the world."

"Must we then," pursued he, "yield our assent to the common remark, that the true nurse of sublime genius, is a popular government, under which alone the loftier powers of eloquence have ever been supported in vigour, and together with which they have languished and died? For FREEDOM, it is said, has power to cherish the imaginations, and to invigorate the hopes of lofty-minded men, urging them forward in the noble strife of emulation, and encouraging them in the ambitious struggle for pre-eminence. The rewards, moreover, afforded by popular governments, being always before the eyes of the eloquent, give an acuteness and polish to their mental powers, which, being themselves unshackled, diffuse the splendour of freedom over their conduct."

"Whereas we, of the present age, seem inured," says

he, "from our very childhood, to a downright vassalage :
 " and, from the first tender buddings of our under-
 " standings, its customs and its habits confine us like
 " swaddling bands ; so that we have never been able to
 " drink from that most lovely, that most noble spring
 " of eloquence, I mean," says he, " the fount of
 " LIBERTY :—and hence we are become merely pompous
 " flatterers. And hence too," said he, " while other
 " acquirements have been possessed even by domestic
 " slaves, no slave ever was an [orator : because the
 " want of manly freedom of speech, and the habit of
 " base subjection, betray themselves immediately : for,
 " as Homer says,

" The very day that sees a man, a slave,
 " Robs him of half his moral energy."

" In the same manner, therefore, as the cases, in which,
 " (if what I hear," says he, " may be credited,) the
 " dwarfs called pygmies, are reared, not only hinder the
 " future growth of those enclosed in them, but even
 " make them smaller by the pressure upon their bodies ;
 " even so, all slavery, how mild so ever it may be, acts
 " as a dwarf-case upon the mind, and imprisons all its
 " energies."

Hereupon, interrupting him, it is easy, said I, my
 good friend, and usual for men to be always complaining
 of the present : but mark whether it be not the peace,
 which now pervades the world, that is destructive to the
 grandeur of genius : or rather, I should say, this interm-

inable war of the lusts, which rages within us ; and the passions, besides, which hold the world in continual thralldom, and render it a scene of violence and disorder. Thus, the love of money,—a disease, with which all of us are now insatiably infected,—joined with the love of pleasure, enslaves, or as one might rather say, plunges the whole human race into the abyss of degradation. The love of money debases the mind, and the love of pleasure corrupts it. Nor can I, on reflection, discover how it is possible for such of us as honour, or, to speak more truly, as deify boundless wealth, to preserve our souls pure from the pollution of those vices with which it is connected. Wherever wealth is immoderate and unrestrained, profusion will keep pace with it ; and into what city or family so ever the former gains admittance, there the latter also will fix its abode : and,—according to the notion of the sages,—after a time, they build their nests, and soon propagate, not their spurious, but their legitimate offspring,—pride and luxury. But should any one permit this progeny of wealth to arrive at maturity, they quickly engender arrogance, injustice, and impudence, those inexorable tyrants of the mind. And this is unavoidably the case ; so that a man is no longer able to raise his eyes to elevated objects, nor to entertain any desire of distinction or renown. Corruption thus gradually extends its circle ; the nobler faculties of the soul wither and decay disregarded ; and while the mortal and unintellectual powers engross all

our admiration, those which are immortal continue uncultivated and unimproved. No one, who has received a bribe, can possibly pass an unbiassed and sound judgment upon what is just and honourable: for, having been once corrupted, even justice itself appears neither honourable nor just to him. And so, also, when all the habits of life are debased by bribery, by watching for other men's deaths, and by hunting for legacies in their wills,—when we seek for lucre from every quarter, and each of us, becoming its willing slave, is content for it to barter our very souls; can we, amid this pestilent corruption of our species, expect to find a single man left still pure, still unshackled by the trammels of avarice, and qualified to pass an honest and unbiassed judgment upon those great works, whose excellences seem likely to preserve them for ever?

Consider then, whether, being such as we are, restraint be not better for us than freedom: for our avaricious propensities, if set entirely at large, like wild beasts let out of their cages against the bystanders, would involve the world in mischief.

On the whole, I maintained that what wastes and consumes the genius of the present age, is the love of ease and indulgence, in which, with few exceptions, we pass our lives, with no other aim, and with no nobler endeavour than the acquisition of false praise, or of unsubstantial enjoyment: while we renounce, at the same time, all those advantages, which, while they

deserve our emulation, would confer upon us the truest reputation and honour.

But it may be proper now to drop this subject, and proceed to another connected with it ; namely, the consideration of THE PASSIONS, which I engaged to treat of in a separate work : for these constitute, in my judgment, no unimportant part of style in general, and particularly of the Sublime.

NOTES
ON THE
ORIGINAL TEXT.

NOTES ON THE ORIGINAL TEXT.

SECTION I.

P. 65. DIONYSIUS LONGINUS ON THE SUBLIME—ΔΙΟΝΥΣΙΟΥ ΛΟΓΓΙΝΟΥ ΠΕΡΙ ΥΨΟΥΣ. Concerning the writer of the present Treatise the reader is referred to the Disquisition, No. 1. As to the title of the work,—*On the Sublime*—ΠΕΡΙ ΥΨΟΥΣ,—in two manuscripts the word λόγου is added after ΥΨΟΥΣ, and in one it is found in the plural λόγων. The commentators in general are agreed that no such addition is necessary : but certainly if precision be desirable in the title of a book, some such word is wanted here. The work is not a Treatise on Sublimity, in its wide acceptation,—as we find it in Burke's celebrated essay "*On the Sublime and Beautiful*;"—but only as it refers to writing. It is difficult, therefore, to imagine that the Author left his subject so indefinitely stated. One thing, however, is manifest,—that the defect of precision in the Title, as it now appears in most of the manuscripts, was early remarked, and, in some of them, remedied : nor did Manutius hesitate, in his Edition, to supply it by λόγου. With still greater acumen I think, some person has supplied it by λόγων, in one of the Vatican copies ; since Longinus himself employs the plural, when he uses the word in this sense. Thus, in the present Section we find ἐξαχὴ τις λόγων ἐστὶ τὰ ὕψη—and in the beginning of the tenth, ὕψηλδους ποιῶν τοὺς λόγους—and elsewhere. I have ventured to say this, at the hazard of being excluded by Faber from the number of those "qui τῆς λογικῆς ἐμπειρίας gustum aliquem habent."

P. 65. *Cæcilius*, (not *Cecilius*)—Καικιλίου—; a Sicilian of Calacta, who taught rhetoric, or the art of oratory,—a very essential part of the education of a young Roman. He was a man of considerable reputation

in his profession, and was the intimate friend of Dionysius of Halicarnassus. It is probable that he commenced writing in the reign of Julius Cæsar, and continued through that of Augustus : but none of his works have descended to our times. He is not to be confounded, as he has sometimes been, either with the notorious Quæstor of Verres, or with another of the same name, who lived in the time of Adrian.

P. 65. *when we carefully perused it together*—ἀνασκοπούμενοις ἡμῖν . . . κοινῇ—Longinus appears to me to refer, in this passage, to a “careful perusal” of the work of Cæcilius, probably on its first publication. Indeed such a work could hardly fail to attract the notice of himself and Terentianus, from the connexion of its subject with their studies and pursuits. The words εἰς ὁσθα seem intended to recal to memory the perusal referred to, as not a very recent one : and yet, as it led to the request with which Longinus complies in writing the present Treatise, it appears not likely to have been so remote as to have wholly escaped the recollection of his friend ; although, his education being now completed, he was probably already occupied in the cares of public life. The mutual regard which had grown up between the instructor and the instructed, which is continually discovering itself throughout this Treatise, and to which, also, we are indebted for the Treatise itself, disposes us to think very favourably of them both, and affords a highly interesting picture of ancient manners. Nothing indeed could be more easy and delightful than the intercourse that existed between the *rhetores* and their pupils. The youths were placed under these teachers as soon as they “excesserant ex ephebis,” and consequently when, at the period of opening manhood, and in the full flow of every generous sentiment, they were capable of the warmest friendship. The younger Cicero was sent to Cratippus, to be instructed both in eloquence and in philosophy,—“utriusque orationis,”—in his twentieth year.—*De Off.* L. i. c. 1. And, in a Letter to his father, he gives the following account : “Cratippo me scito non ut discipulum, sed ut filium esse “conjunctissimum : nam cū audio illum libentè, tūm etiam ejus propriam suavitatem vehementèr amplector. Sum totos dies cum eo noctisque sæpenumero partem.” *Ep. famil.* xvi. 21. And this appears admirably to describe the kind of happy intercourse which we here perceive to have prevailed between Longinus and Terentianus.

I can see no reason whatever for Amati’s fancy that ἀνασκοπούμενοις implies such a perfunctory inspection of the work as could be given to it at a book-stall,—“in pilis librariorum.”

P. 65. *my dear Terentianus*—Ποστούμιε Τερεντιανὲ φίλτατε—Who Terentianus was, it is in vain for us now to enquire: indeed we are not quite certain as to his name. The Parisian codex and one or two besides, call him Postumius Florentianus. Schurzfeischius, with some probability supposes that it was originally written Ποστούμιε Φλ. Τερεντιανὲ, and that his name was really Postumus Flavius Terentianus. Faber conjectures, but on slight grounds, that he may be the same who wrote an elegant treatise *De Metris*, still extant. But all that we are likely ever to know with certainty concerning him is the little that may be gathered from the present work. Here we learn that he was a Roman, and a highly accomplished scholar,—that he had been instructed by Longinus,—and that by him he continued to be so very tenderly esteemed, that he composed the Treatise on the Sublime at the suggestion of his former pupil, and as a testimony of his friendship. I have elsewhere suggested that he was, probably, of the family of Cassius Longinus.

To avoid the inconsistency which would have appeared in English between the formality of the *prænomen*, and the familiarity of the expression of tenderness which follows, I have here merely called him "my dear Terentianus," and have removed the more formal appellation to the head of the section.

P. 65. *but little of that benefit*—οὐ πολλὴν τε ὠφέλειαν—The main defect in the work of Cæcilius appears to have been that, independently of certain material omissions, it merely sought to convey, by numerous examples, a notion of what Sublimity is; giving no precepts by which the mind might be excited to that sublime feeling, which must necessarily precede sublime expression. Such a work, however it might amuse, could confer but little benefit.

P. 65. *the former*—πρότερον μὲν—This appears to be an imitation of Demosthenes, Olynth. ii. τὸ γὰρ πράττειν τοῦ λέγειν καὶ χειροτονεῖν, ὕστερον ὢν τῇ τάξει, πρότερον τῇ δυνάμει καὶ κρᾶττον ἐστὶ.

P. 66. *to a certain pitch of Sublimity*—εἰς ποσὴν μεγέθους ἐπίδωσιν—Here we have the subject of the present Treatise distinctly proposed. It was the purpose of Longinus to shew the means by which we may be enabled to elevate our faculties to a certain pitch of Sublimity: or as he states it in Sect. ix. *to cherish grandeur of conception in our souls, and to impregnate them with noble daring*—τάς ψυχὰς ἀνατρέφειν πρὸς τὰ μεγάλα, καὶ ὥσπερ ἐγκύμονας αἰεὶ ποιεῖν γενναίου παραστήματος:—to establish in the mind such a fixed habit of elevated thought, as

should conduct the tongue or the pen to a correspondent habit of elevated expression. All, therefore, that tended to this point, from whatever direction, or in whatever degree, came fairly within the scope of his remarks. To suit his purpose, it was not necessary that every thing should lead to the loftiest flights of Sublimity: it was enough that it should have a tendency to superinduce those habits of dignified, majestic, and sublime conception, which naturally produce grandeur and elevation of language. And hence he has included in his Treatise, the nervous, the vehement, and even the beautiful and elegant.

P. 66. *as a memorial of my affection*—*εἰς σὴν χάριν*—I shall not be thought to have translated this too paraphrastically, by such as recollect those frequent expressions of the tenderest regard which are interspersed through the work. The original will clearly admit of rendering it thus: and Boileau has it “pour l’amour de vous.”—May we not here find also some reason suggested for the small number of independent manuscripts of the author? It appears probable to me that the work was never, properly speaking, *published*, in the age when it was written: but that it was a private composition, originally drawn up, as it here professes to have been, at the request, and for the gratification, of a literary friend. But of this I have treated in Disq. i.

P. 66. *men engaged in the active scenes and duties of life*—*ἀνδράσι πολιτικοῖς*.—This is rather paraphractical, but fewer words would not have conveyed the full meaning of the original: for I see no sufficient reason for confining it here to *orators* exclusively. It was usual, among the ancients, to distinguish between the *μελίται*, or fictitious pleadings of the schools, and the real oratory of the senate and the forum,—the *ῥητορικὴ σοφιστικὴ* and *πολιτικὴ*. The *ἄνδρες πολιτικοὶ* were undoubtedly those who *τὸν πολιτικὸν λόγον ἀσχοῦσι*, “*viros in foro, et in judiciis ac concionibus versantes, et vel ad populum, vel ad judices persæpe verba facientes* :”—and their style of oratory was more manly and dignified than that of the schools. Still I would here give the expression all the latitude of “*viri civiles*,” in Toll and Pearce,—men occupied in any of the active scenes, or civil duties of life. And this remark will apply to the *πολιτικὴ φύσις* of section xlv.

P. 66. *benevolence and truth*—*εὐεργεσίαν καὶ ἀλήθειαν*.—“Our mutual benevolence has been manifested by your request, and my compliance in writing the present treatise: our love of truth is now to be shewn in the impartiality of the judgment you are to assist me in forming upon its merit.” Fr. Portus suspected a *lacuna* in the

preceding sentence, which he would supply by writing *συνεπικρινεῖς φιλοφρονέστατα καὶ ἀληθέστατα*, referring to *εὐεργεσίαν* καὶ ἀλήθειαν. Weiske thinks there is no omission, and that the sense is complete as it stands. The suggestion of Portus is ingenious; but I see no occasion, without the authority of any manuscript, to tamper with the text. The answer here mentioned has been, by some, attributed to Demosthenes; but Langbaine tells us that it appears from Ælian [Var. hist. xii. 59.] to belong to Pythagoras. And this is confirmed by Stobæus, *Serm.* ix. and by Porphyry, *de Vita Pythag.*

P. 66. *a certain elevation and excellence of language*—ἀκρότης καὶ ἐξοχή τις λόγων—“Grande orationis genus illud, ex quo præstantes cognoscuntur oratores.” Robortelli. “Quod insignitèr præ ceteris eminet et excellit.” Toll. “Summum quiddam et excellens in scriptis.” Pearce. “Summam orationis virtutem.” Morus. “Ce qui forme l'excellence et la souveraine perfection du discours.” Boileau. I am not quite satisfied with any of these versions: and, according to the opinion I have already stated, these words appear to me to have been advisedly selected by the critic. He would seem to intimate that the Sublime may exist, may be the true Sublime, and therefore the proper subject of his remarks, even when it does not soar to the highest possible elevation. When Toll, therefore, says upon this passage, “Dicam περὶ ὕψους quod apud Senecam declamator de oceano: μέγιστόν ἐστιν, ὅτι αὐτὸ μετὰ πάντα, μετὰ δὲ αὐτὸ μηδέν, he says what will hardly apply to the mere ἀκρότης καὶ ἐξοχή τις λόγων, which lies, I think, so low in the scale of Sublimity,—and yet fairly in that scale,—as to admit of degrees of elevation far above it.

P. 66. *filled all ages with their renown*—καὶ ταῖς αἰώνων περίεσλον.—Ruhnken first suggested ὑπερέσλον: Bastius however, with whom Weiske seems to concur, sees no occasion for altering the received text, περίεσλον. See also Classical Journal, No. 5. Horace has expressed the meaning in

“Et longum noto scriptori prorogat ævum.”

P. 67. *a power and might irresistible*—δυναστίαν καὶ εἶαν ἄμαχον. In the language of Quintilian, “Judicem rapere, et in quem velit habitum animi posse perducere.” Lib. vi. 2: or of Cicero, “Ex omnibus oratoris laudibus ista maxima, inflammare animos audientium, et quocunque res postulet, flectere.”

Tu lene tormentum ingenio admoveas
Plerumque duro—

says Horace, speaking of wine, what we may with equal propriety apply to the higher order of eloquence. But the great Roman critic describes it most nobly as "ille *modus dicendi* qui saxa devolvat, et pontem indignetur, et ripas sibi faciat, multus et torrens iudicem vel nitentem contrà feret, cogetque ire qua rapit." Quint. xii. c. 10.

P. 67. *a single flash of Sublimity seasonably introduced, confounds like lightning*—καίριως ἐξέτεχθεν . . . δίκην σκηπτῶ—“Optime vertit,” says Toup, “non optimus interpretum Petrus Paganus: ‘Res omnes fulminis instar disjicere, et universam statim oratoris vim patefacere solet.’” All the critics concur in pointing out the peculiar force and beauty of the word ἐξέτεχθεν as here applied: “à fulminibus, quæ erumpunt ex nubibus,” says Portus: “Metaphora est à tempestate, quæ repente coorta in terras deferatur,” says Faber: and Boileau illustrates it by the “abrupti nubibus ignes” of Virgil. I have endeavoured to preserve the metaphor.

P. 67. *confounds . . . reveals*—διεφύρνησεν . . . ἐπεδείξατο. “Sentis artem rhetoris?” asks Faber: “debut enim dicere διαφύρεῖ et ἐνδείκνυται: at præceps figura id jam actum reddit, quod etiamnum agitur. Sed unde nata illa est? ἐκ τῆς φαντασίας fulminis,—σκηπτῶ—quod sæpe citius in terram raptum videas, quam è nube prorumpere videris.”

There is a grace here peculiar, I believe, to the Greek and Latin tongues, which is extremely beautiful when introduced with taste and judgment. It is, when the writer suddenly starts from the present, to one of the past tenses, in order to express the impetuosity and rapidity of an action: as Virgil, *Æn.* v. 242.

. illa Noto citius, celerive sagittâ

Ad terram fugit, et portu se condidit alto.

“Swifter than the wind, or than an arrow, she *flies* to land, and *now*, before we can speak the word, *she has already run* into the harbour.”

But the finest example perhaps in the Latin classic writers is that in *Georg.* i. 328.

Ipsæ Pater, media nimborum in nocte, corusca

Fulmina molitur dextra: quo maxima motu

Terra tremit: *fugere* feræ: mortalia corda

Per gentes humilis *stravit* pavor: ille flagranti, &c.

“We here see the beasts scudding away,” says Trapp, “and *they are gone*, and out of sight in a moment:” and the effect of the storm has been equally rapid upon “mortal hearts.” See also *Georg.* iv. 210.

Our old ballad-writers, whom we can hardly suspect of imitating the ancient classical writers in any thing, have a singular mode of phraseology, apparently used with a similar design : e. g. in the Ballad of Johnie Armstrong :

The king he *writes* a loving letter
With his own hand so tenderly ;
And he *hath sent* it to Johnie Armstrong,
To come and speak with him speedily.

Border Minst. i. 120.

It will scarcely be supposed that I quote this passage as having any relation to sublimity : but I do it as a curious instance of coincidence, where we should little expect to find it.

In the Silva Crit. i. 17, Wakefield blames Toup for not remarking on this use of the aorist *διεφύρησεν*, to express the impetuosity and rapidity of the action,—that it is past sooner than words can be found to relate it. But it was scarcely to be expected that a scholar, in notes intended for scholars, should dwell on a matter familiar to every clever school-boy. He might, indeed, have mentioned, what is not of equally common occurrence, that the other past tenses as well as the aorist are employed by Longinus for the same purpose : as in sect. xvii. *δέδουκε* and *ἐκπέψευγεν*.

Perhaps it might have been expected that in sect. xxv. where Longinus treats of change of tense, he would have particularly noticed this form of expression.

P. 67. *Anticipate me—ὑπεργήσας*—It may, perhaps, be deemed presumption in me thus to render the verb *ὑπεργέομαι*, against the whole host of translators and commentators : but I believe that the meaning of my author, as the context will shew, is thus more accurately expressed. That the primitive sense of the word is *preire*, and that *docere* is only a secondary meaning, is plain enough from its etymology :—those, however, who prefer it, may easily substitute “ your experience might enable you to teach others.”

SECTION II.

P. 67. *whether Sublimity or Pathos—εἰ ἔστι ὑψους τις ἢ πάθους*—If I had here used the word *Pathetic*, I should have been very wide of the author's meaning ; for we have adopted this term from the Greek and in so doing, instead of allowing to it the meaning of *πάθος*, or of

παθητικῶς, as including in its idea the passions in general, we have limited it to one of them,—to that of grief. The common reading is, indeed, βᾶθους: and the annotators have wasted much learning and more ingenuity in attempts to reconcile the irreconcilable terms ὕψους and βᾶθους. Notwithstanding these attempts, Weiske, with his usual judgment, declares “ Verba ἢ βᾶθους mihi suspecta sunt: sed quoniam iis “ remotis sententiæ numeri non optimè cadunt, ea ferenda esse puto.” The emendation, however, first suggested by Doctor Toustal “ rem acu “ tetigit,” and that without injury to the harmony of the period: and in adopting it I have the suffrage of a writer in the Classical Journal, No. 5. “ Nullus dubito quin scribendum sit πᾶθος. Nusquam alibi vocem βᾶθους usurpat Longinus, et πᾶθος egregie confirmant quæ sequuntur: ἡ φύσις, ὥσπερ τὰ πολλὰ ἐν τοῖς παθητικοῖς καὶ διηρημένοις αὐτόνομον. .

Aristotle, indeed, *Poet. Lib. xii.* uses the word πᾶθος, which Winstanley renders by *perpassio*, in a somewhat different and more limited sense, for that part of a dramatic action, which is either painful or fatal; as torture, wounds, or death exhibited on the stage: but, as he obviously employs it there *technically* to signify merely a particular division of the Grecian drama, his use of it does not at all invalidate the justice of Toustal's emendation.

P. 67. *when anatomized*—κατασκελετευόμενα—Not very dissimilar to this passage of Quintilian: “ Nam plerumque nudæ illæ artes nimia “ subtilitatis affectatione frangunt atque concidunt quidquid est in “ oratione generosius; et omnem succum ingenii bibunt, et ossa detegunt: quæ ut esse, et adstringi nervis suis debent, corpore operienda “ sunt.” Lib i. præf.

P. 68. *both of an impassioned and elevated character*—τοῖς παθητικοῖς καὶ διηρημένοις—A proper distinction: for many passages abound with passion without being sublime: et vice versâ. See sect. viii.

P. 68. *genuine Sublimity*—γενέσεως—This word seems to refer to the preceding γινῆται. Some have been inclined to understand it in the sense which we give to the word Genius. But by Genius, in the only acceptation which can be thought admissible here, we mean the inventive faculty:—which differs from Imagination, in that it supposes a real power of production, whereas Imagination refers only to the creations of the mind:—and from Taste, as it is the power of executing that, concerning which Taste only exercises an accurate judgment. But, if we consider the context, I think it will be apparent that the expression must here be restricted to “ genuine Sublimity:” and that the word

Genius, however limited, will be still of too wide an acceptance to express the meaning of Longinus in this passage.

P. 68. *method and culture*—*μέθοδος*—It is clear from the context that by *μέθοδος* Longinus does not mean method only, or what Quintilian calls *dispositio*, but that he includes in it all the advantages to be derived from the rules of criticism: and therefore, to embrace this enlarged meaning, I have ventured to add, in the translation, the word culture. These rules of criticism, which serve to direct our judgment concerning the Sublime, did not originate in caprice, but are founded on truth and general nature. Nor is it to be supposed that fine writing of every kind was originally the result of the laws of criticism: for it seems to have existed antecedently to those laws, and to have furnished the ground and foundation for them. Much less is it to be supposed that education, or an attention to critical rules, can compensate for the defect of native talent. This must pre-exist, as the basis upon which that superstructure is to be built, for adjusting the symmetry and proportions of which criticism is to furnish the rules, and taste to apply them.

Τὸ δὲ φούκ' κράτιστον ἅπαν,

Πολλοὶ δὲ διδασκαῖς

Ἀνθρώπων ἀρεταῖς κλέος

ᾠρουσαν ἐλίσθαι.

PIND. Olymp. ix.

Doctrina sed vim promovet insitam,

Rectique cultus pectora roborant.

Hor.

Or as the same writer more expressly, and with his usual accuracy of taste, says in his Art of Poetry:

Naturâ fieret laudabile carmen, an arte,

Quæsitum est. Ego nec studium sine divite venâ,

Nec rudè quid prosit video ingenium: alterius sic

Altera poscit opem res, et conjurat amicè.

The judicious and experienced Quintilian, also, in discussing the same question, arrives at a similar conclusion: "Scio quæri etiam, naturane "plus ad eloquentiam conferat, an doctrina Si parti utrilibet "omnino alteram detrahas, natura etiam sine doctrina multum valebit, "doctrina nulla esse sine natura poterit. Sin ex pari coeant, in mediocribus quidem utrisque majus adhuc naturæ credam esse momentum, "consummatos autem plus doctrinæ debere quàm naturæ putabo." Lib. ii. c. 20. And Cicero (pro Archia. c. 8) may be regarded as summing up the enquiry: "Quum ad naturam eximiam atque illustrem

"accesserit ratio quædam conformatioque doctrinæ, tum illud nescio
"quid præclarum ac singulare solet existere."

The result then of the whole enquiry seems to be this :

1. Sublimity of writing may exist independently of precepts :
2. Precepts have been formed from the best examples :
3. The foundation of sublime writing must be laid by nature :
4. Nevertheless precepts are highly valuable ; inasmuch as they assist the judgment, refine the taste, and thus prevent defects from being mistaken for excellences.

P. 68. *when [like a vessel] without ballast*—καὶ ὥς ἐπικινδυνότερα. "Optime hunc locum restituit Toupius ; sed leviori mutatione
"velim scribere—καὶ ὥς ἐπικινδυνότερα τὰ πλοία αὐτὰ ἐφ' ἑαυτῶν
"εἰθέντα, οὕτω καὶ τὰ μέγαρα—vel οὕτω τὰ μέγαρα." Classical
Journal, No. 5.

"Metaphora a navibus, quæ cum leviorum habent saburræ, fluctuant
"jactantur, quatiuntur. Vide Suidam in ἔρμα. Adde et locum Ovidii,
"qui mihi olim mirifice placuit, et nunc haud minus etiam placet.
"Loquitur de curru Phaëthontis :

"Sed leve pondus erat, nec quod cognoscere possent
"Solis equi : solitaque jugum gravitate carebat.
"Utque labant curvæ justo sine pondere naves,
"Perque mare instabiles nimia levitate feruntur,
"Sic onere insueto vacuos dat in aëra saltus,
"Succutiturque alte, similisque est currui inani."

FABER.

P. 68. *sometimes needs the curb*—οὕτω δὲ καὶ χαλινῶ—"Dice-
"bat Isocrates se calcaribus in Ephoro, contra autem in Theopompo
"frenis uti solere : alterum enim exsultantem verborum audacia repri-
"mebat, alterum cunctantem, et quasi verecundantem incitabat."

De Orat. Lib. iii. c. 9.

SECTION III.

[The lacuna at the commencement of this section is much to be regretted. It is supposed to have contained about a page ; and it is sufficiently apparent that this division of the treatise began with an enquiry περὶ ὑποκρίνου ὄγκου, and proceeded to treat of those qualities of style which are injurious to the Sublime.]

P. 69. *The soaring radiance also on the hearth*—καὶ καμίνου
σχῶσι μέγιστον σέλας—It is not very clear from what poet these absurd

verses are quoted : but the critics in general assign them to Æschylus. Joannes Siceliota says that they are taken from a tragedy of his, the Orithyia ; and the words themselves confirm the assertion, although no other writer makes mention of such a drama of Æschylus. Orithyia was the daughter of Erechtheus king of Athens, and was courted and finally carried off, without her father's consent, by Boreas king of Thrace, *and of the winds*. In this latter capacity we may imagine him here, under the mortification of having his suit rejected, threatening to burn the palace of Erechtheus, even though they should carefully guard, or extinguish their fires ;

εἰ καὶ καμίνου σχῶσι μέγιστον σέλας.

No one, I suppose, any longer doubts the propriety of beginning the line with εἰ καὶ, as suggested by Ruhnken, or of admitting the correction of Musgrave, ψῶλον for μόνον, in the second line.

εἰ γὰρ τιν' ἐστιοῦχον ὀψομαι ψῶλον.

It can hardly be requisite to point out, farther than it is done to our hands by the Critic, what Siceliota calls ἡ ἀτοπία τοῦ ποιητοῦ, unless it be to notice that in the word κατανθρακώσομαι there is probably something low and culinary, which offended his delicate sense of propriety. Faber justly remarks that we have not the whole of the passage, as it now stands ; since the expression “ to vomit to the sky ” does not at present appear in it. All such phrases are deservedly condemned : for true Sublimity, while it deals with the beautiful, the grand, and the terrible, shuns, as its bane, the mean, the homely, and the disgusting.

P. 69. *bombast*—τὸ παρὰ μέλος οἰδεῖν—There seems to be here a play upon the word οἰδεῖν for the phrase is borrowed, I think, from bad musicians when they play out of tune,—παρὰ μέλος ἀδεῖν : which Longinus has adapted to his purpose by the alteration of a syllable—οἰδεῖν for ἀδεῖν. This inane turgidity of style is well reprehended by the Critic : and our word *bombast* conveys a good notion of it. *Bombast*, we are told by Johnson, means a stuff of a *soft loose texture*, used formerly *to swell* the garment : and thence it is employed to signify bulk or shew, without solidity. Ὡσανεὶ ψήγματα ἢ ἀραιώματα συνοικονομούμενα. Sect. x.

P. 69. *Leontinus Gorgias*—Λεοντίνου Γοργίου—He was a celebrated orator of Sicily, and the father of the sophists. He dealt largely in conceits and affected ornaments of style, which some of the ancients stigmatized under the name of Γοργεῖα, while those who employed them in their writings were said Γοργιδεῖν. Demetrius Phalereus de Eloc.

15. condemns him for labouring incessantly after the *numerosa oratio*, and other fopperies of composition, the love of which he unfortunately transmitted to his pupil Isocrates. Plato, though he severely castigates Gorgias, in a Dialogue named after him, is not himself altogether free from the faults he condemns. The favourite figures of Gorgias, we are told, were ἀντιθέτα, ἰσόκωλα, πάρισα, καὶ ὁμοιοτέλευτα: and also that from him Critias and Thucydides “*inflatum illud orationis genus, et “cristas, τὸ μεγαλόγνωμον, καὶ τὴν ὀρρῦν mutuati sunt.*” The Athenians appear, from the account of Troilus the sophist, mentioned by Langbaine, to have found him *vitiis imitabilis*; for, having come to Athens on public business, as he was accustomed to treat the citizens with displays of his extemporaneous eloquence on subjects of their proposing, τὰς ἡμέρας ἐκείνας, ἐν αἷς ἐπεδείξατο, ἑορτὰς ἐκάλουν. τοὺς δὲ λόγους αὐτοῦ λαμπάδας,—and the reason assigned was worthy of the conceit, because forsooth, ὥσπερ τὸ πῦρ ἐκκρούεται τὸ σκότος, οὕτως καὶ συνετοὶ λόγοι τὴν ἄνοιαν. Merit however of some kind we may be sure he did possess, inasmuch as while all the other statues in the temple of the Delphian Apollo were only gilded, one of solid gold was erected by all Greece in honour of Gorgias. Brass, perhaps, was a scarce commodity in those days.

P. 69. *vultures*—γύπες—Gorgias seems to have found this prize in Æschylus:

οὕτως πετεινῶν τόνδ' ὑπ' οἰωνῶν δοκεῖ
ταρύντ' ἀτίμος, τοῦπιτίμιον λαβεῖν.

SEPT. contra THEB. 1022.

Hermogenes, περὶ ἰδέων. α. κρ. ε. thinks the author of this figure deserving of such a sepulchre: τάρους τε γὰρ ἐμψύχους τὸς γύπας λέγουσιν ὥσπερ ἐῖσι μάλιστα ἄξιοι. But it is nevertheless certain that few conceits have been more widely patronized and adopted both by Greeks and Latins, from Lycophron to Ovid, as may be seen in the note of Toll on the passage. Boileau, however, maintains that it is admissible in poetry; “Cependant je doute qu' ille déplût aux poëtes de nostre siecle, et elle ne seroit pas en effet si condamnable dans les vers:” and Bouhours is of the same opinion. But what would have been the feelings of Longinus, could he have foreseen that, in the genuine spirit of Gorgias, he was himself destined to be described by Eunapius as *a living library*, and *a walking museum*: ἐμψυχὸς βιβλιοθήκη and περιπατοῦν μουσεῖον!

P. 69. *Callisthenes*—Καλλισθένης—He succeeded Aristotle as the

tutor of Alexander; of whose life and actions he wrote a history. He was also the author of a History of the Trojan War, and of some other treatises. His historical works are said to have savoured more of the orator than of the judicious historian; but he appears to have been a man of an enlarged mind and powerful intellect: and his steady opposition to Alexander's mad assumption of divine honours, brought him, at length, to a dreadful end.

P. 69. *Clitarchus*—Κλειτάρχου—Another of the historians of Alexander: φλοιώδης ἀνὴρ, a man of cork, "spumosum et cortice pingui," *Pers.* ἂ φλοίζω decortico: a writer of no solidity, aiming at more than he had genius to accomplish.

The φορβεία or περιστόμιον, *capistrum*, was an invention of Marsyas, consisting of a thong of leather, used by the players on wind instruments of music blown by the mouth, in order to compress the cheeks and prevent rupture. It left only a small aperture, and thus augmented the power of the performer. Mention is made of it in Plutarch's *Symposiacs*, in the Scholiast of Aristophanes, and elsewhere. Julius Pollux has preserved an epigram of Archias the Hyblæan trumpeter, on his dedicating a statue to Apollo, in gratitude for his having been enabled to proclaim the Olympic Games with his trumpet three several times, without bursting his cheeks or a blood-vessel, though he sounded with all his force and without a φορβεία. See Burney's *Hist. Mus.* i. 377. The passage of Sophocles here referred to may be found quoted by Cicero, *ad Atticum*, ii. 16. "Cneus quidem noster jam plane quid cogitet nescio:

“Φυσᾷ γὰρ οὐ μικροῖσιν αὐλίσκοις ἔτι,

“Ἄλλ’ ἀγρίαις φύσαισι φορβεῖαίς ἄτερ.”

Great pains have been taken by some of the commentators to form a senarian verse from the words of Longinus, who probably, however, quoted the sense, as he usually does, without caring for the metre. Weiske understands him to say of Clitarchus "Exiguus quidem viribus, "sed magno conatu."

P. 70. *Amphicrates, Hegesias, Matris*—Ἀμφικράτους. Very little is now known of these three writers. Plutarch gives us a conceit of Hegesias: "He did not wonder at the burning of Diana's temple at Ephesus, since the Goddess was occupied at the time in her obstetric office at the birth of Alexander." A conceit, says Plutarch, frigid enough to have put out the fire! "O quam vitium culpati," says Pearce, "aliquando in culpantem transit! Plutarchus enim hic in

"reprehendendo Hegesiâ plane alterum se Hegesiam ostendit." So true is the observation,

Cædimus, inque vicem præbemus crura flagellis :
Vivitur hoc pacto.

Had the works of the several obscure historians here referred to descended to us, we might perhaps have become acquainted with a few unimportant facts which are now lost ; and to this we may limit our regret : for it is probable that their writings would not have so entirely perished, had they merited preservation. See Bouhours *Manière de bien penser*, pp. 38, 39.

P. 70. *when they think themselves inspired*—ἐνθουσιᾶν ἑαυτοῖς δοκοῦντες—"Professus grandia turget." Horace seems to have advanced to the very confines of good taste, if he did not, in a sportive humour, purposely transgress them, when he wrote

"Sublimi feriam sidera vertice."

But a certain translator thought he was rendering no more than justice, forsooth, to his original, by dilating the line into the following grandiloquent distich :

Sublime I'll spring aloft, nor cease to soar,
Till starry glories beam around my brows.

Langbaine thinks that Virgil's description of Ætna, *Æn.* iii. approaches too near the subject of reprehension in this section :

——— Horrificis juxta tonat Ætna ruinis :
Interdumque atram prorumpit ad æthera nubem
Turbine fumantem piceo, et candente favilla :
Attollitque globos flammæ, et sidera lambit. &c.

If, however, we except the "sidera lambit," I do not see any thing here inconsistent with a correct and refined poetical taste, or injurious to the grandeur and magnificence of the description.

P. 70. *puerility*—μειρακισμός—Writers, who are always on the hunt for point and antithesis and epigrammatic smartness, are continually obnoxious to this fault. "Ni fallor," says Pearce, "optimus ille Æneidos auctor semel hujus vitii arguendus est : nam in iii. 181. dicit Anchises,

"Seque novo veterum deceptum errore locurum :
"ubi præ nimio studio proferendi antitheti scribeit *novo*, nullo, opinor,
"sensu : *novo* enim *veterum* respondet, sed nihil sententiæ addit ; imo
"puerilibus illam ingeniis quam virilibus aptiorem efficit."

P. 70. *trifling and affectation*—ῥωπικὸν καὶ κακὸς ἥλος—Ruhnken

is severe upon Pearce for admitting *ῥοπικόν*, and translating it *humile*.
 "Pearcius *pro sud Græcæ linguæ intelligentiâ ῥοπικόν* exponit *humile* :
 "quod ut Græcè doctis novum et inauditum est, sic nihil verius Vossianâ
 "conjecturâ *ῥοπικόν*, quæ nec Tolloio displicet." Vossius is indeed
 unquestionably right in his conjecture ; but there really is no fair occa-
 sion for this castigation of Pearce.

Κακόζηλον. "Hoc de omni prava imitatione dici possit, ut et per se,
 "et è Quintil. ii. 3, 9, et viii. 3, 56, patet, tamen Græci rhetores
 "maxime usurpant *de ornatu nimis ambitiose et inepte quæsito* ; ut sub
 "ζήλω non *imitatio*, sed *studium et cupiditas* intelligenda sit." Deme-
 trius Phal. sect. 190. "Καθάπερ τῷ μεγαλοπρεπεῖ παρέκειτο ὁ
 "ψυχρὸς χαρακτήρ, οὕτω τῷ γλαφυρῷ παράκειται τις διημαρτη-
 "μένος· ὀνομάζω δὲ αὐτὸν τῷ κοινῷ ὀνόματι κακόζηλον. Quæ deinceps
 "rei latius explicandæ causa disputat, ea plane cum hoc loco conveniunt.
 "Plura conguessit, etsi non optime digessit, Ernesti in *Lex. Technol. Gr.*
rhetoricæ."—WEISKE.

Ce style figuré dont on se fait vanité
 Sort de bon caractère et de la vérité,
 Ce n'est que jeu de mots, qu' affectation pure,
 Et ce n'est point ainsi que parle la nature.

MOLIERE.

P. 71. *a parenthyrsus*—*παρένθυρσον*—Having a shew of passion in
 an intense degree, excited by a trifling cause, which, instead of raising
 sympathy only provokes ridicule. "Qui nihil potest tranquillè, nihil
 "lenitèr, nihil partitè, definitè, distinctè, facetè dicere, is furere apud
 "sanos, et quasi inter sobrios bacchari vinolentus videtur." *Cicero*.
 'Ενθυρσος, bearing the Bacchic thyrsus in a real procession in honour
 of the God :—*παρά*, *contrary to, opposed to*. *Παρένθυρσος*, a pseudo-
 bacchanal,—one who affects those feelings and gestures, which are
 natural and suitable to the other.

"*Παρένθυρσος*, vitium orationis sublimitati veræ contrarium, vox
 "Theodori Rhetoris, cujus Long. iii. mentionem facit. Ergo proprie
 "παρένθυρσος est, plenus non Bacchico, sed falso et sponte concepto
 "furore. In oratione autem erit vitium ejus, qui non ipsis rebus
 "commovetur, sed affectum aliunde accipit, sponte et ex arbitrio
 "ingenii sui." *Ernesti, Lex. Technol. Gr. Rhetoricæ*.

"Longinus reprehendit *παρένθυρσος*, quem nominat, orationem alieno
 "loco, aut ultra modum, concitatam ; cum motus excitatur intempest-
 "ivus et inanis, ubi motu nihil est opus ; vel immodicus, ubi mediocrem

“res desiderare videatur. Hoc qui agat, is Longino videtur ebrius, ac talis qualem Cicero judicat furere apud sanos, et quasi inter sobrios bacchari vinolentum. . . . Hinc illud genus Furiarum, quo declamatores, ut exorditur Satyrici effector [Petronius] inquietantur, ut proclament ista, quibus excitetur risus, ἐξίστηνόντες πρὸς οὐκ ἐξίστηνόντας, ut loquitur Longinus.”—Io. GUL. BERGERI *de Naturali Pulchritudine Orationis*.

Martial has an Epigram, vi. 19, which admirably exposes to ridicule the *παρὲνθυρος*, or rant, of some pleader of his day, whom he calls Postumus.

Non de vi, neque cæde, nec veneno,
Sed lis est mihi de tribus capellis:
Vicini queror has abesse furto:
Hoc iudex sibi postulat probari.—
Tu Cannas, Mithridaticumque bellum,
Et perjuria Punici furoris,
Et Sullas, Mariosque, Muciosque,
Magnâ voce sonas, manuque totâ:—
Jam dic, Postume, de tribus capellis.

Writers of this stamp delight “To pen a billet with an eagle’s plume:” and, as Cicero says, “fluctus in simpulo exitant.” Their style is full of spurious, unnatural, misplaced, ill-timed, extravagant enthusiasm. They exhibit “the contortions of the Sibyl, without her inspiration:” whereas “true passion plucks no berries from the myrtle and ivy, nor calls upon “Arethusa and Mincius, nor tells of rough Satyrs with cloven heel.”

Versibus exponi tragicis res comica non vult. HOR.

P. 71. *of the Passions*—*περὶ μὲν τῶν παθητικῶν*—This treatise on the Passions in a separate work, to which he also refers at the end of the present, was most probably written, but now lost. “O Musæ,” says Faber, “quantum damni fecimus!”

On this subject the reader may profitably peruse Quintilian, Lib. vi. Cap. ii.

SECTION IV.

P. 71. *frigidity*—*τοῦ ψυχροῦ*—It has been justly remarked that “a metaphor seldom runs into frigidity, a simile frequently.” Indeed no figure is so liable, as this, to be, through the indulgence of fancy, diluted with cold conceits, till all its energy and vigour are dissipated and lost. And this is quite consistent with the account given by Aristotle of the four sources of frigidity, which may be seen stated and illustrated in his Rhetoric. Sec. iii. 122 Sylburg.

P. 71. *Timæus*—ὁ Τίμαιος—A historian of Taurominium in Sicily. His work was held in great esteem: and Cicero amply confirms all that is here spoken in his commendation. “Timæus, quantum “judicare possum, longè eruditissimus, et rerum copia, et sententiarum varietate, abundantissimus, et ipsa compositione verborum “non impolitus.” De Oratore, ii. 14. He was not, however, equally well spoken of by all: which may have arisen from that proneness to censure to which Longinus afterwards alludes; an unamiable propensity; which he indulged to such a degree that the Athenians, playing upon his name, called him Epitimæus, or the Censorious. And this fault was aggravated by his utter insensibility to his own defects. “In aliorum vitiis Lynceus, talpa in propriis.”

Cum tua pervideas oculis mala lippus inunctis,
Cur in amicus vitiis tam cernis acutum,
Quam aut aquila, aut serpens Epidaurius? HOR.

P. 71. *novelty*—ξέναις νοήσεσι—The same thing is described in Sect. v. as τὸ καινόσπουδον περὶ τὰς νόησεις,—and Quintilian justly remarks, “quod solas captanti sententias, multas necesse est dicere leves, “frigidas, ineptas.” Lib. viii. 5.

P. 71. *on the war against the Persians*—ὕπὲρ τοῦ πρὸς Πέρσας πολέμου—This panegyric was composed for the purpose of urging Philip to attack the Persians, and not, as some have understood the words, to eulogize him for their defeat.

P. 71. *of the Macedonian*—Μακεδόνος—There is an acute remark on this passage in the annotations of Faber. “Non possum mihi persuadere ita locutum fuisse Di. Longinum. Debuit enim τῷ σοριστῇ “opposuisse nomen aliquod dignitatis aut officii; neque alia ipsius sententia esse potuit, quam, ‘Egregia vero Imperatoris cum umbratice “sophistâ comparatio!’ Quamobrem lego ἡγεμόνος non Μακεδόνος.” By this alteration the antithesis unquestionably is strengthened: but without the authority of a single codex, *nihil mutandum censeo*.

P. 72. *thirty*—τριάκοντα—We learn from Pausanias that the siege of Messene lasted only *twenty* years. The conjecture of Faber as to the cause of this error in Longinus, if it be an error, is highly probable; viz. that it arose from some transcriber having admitted into his manuscript a λ the character for *thirty*, instead of a χ that for *twenty*; owing probably to the upper right-hand stroke of the latter having been accidentally defaced in his copy. Longinus, however, may, after all, be right in his mention of *thirty* years; since the

Messenians appear, from Diodorus Siculus, to have afterwards revolted; and thus ten more years than those mentioned by Pausanias may have elapsed before Messene was finally subdued.

P 72. *those heroes of literature*—*ἥρωες ἐκείνοι*—Xenophon and Plato, disciples of Socrates he designates as heroes, on account of their eloquence. Some of the grammarians entertained a fancy that Homer intended to represent the three forms of eloquence, the deliberative, the demonstrative, and the judicial, in his three heroes, Menelaus, Nestor, and Ulysses, respectively: where he says of Menelaus, II. iii.

..... ἐπιτροχάδην ὀγύρευσ
παῦρα μὲν, ἀλλὰ μάλα λιγύως.

of Nestor, II. i.

ἔ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέει αὐδή.

of Ulysses, II. iii.

ἔπεα νιφάδεσσιν ἐοικότα χειμερίησιν.

Moreover, they have not scrupled to derive the word *ἥρως*, *παρά το ἔρειν καὶ λέγειν*. These conceits are very properly classed by Lambaine among the "*λεπτολεσχίαι grammaticorum*."

P. 72. *pupils of their eyes*—*τῶν ἐν τοῖς ὀφθαλμοῖς παρθένων*—The common reading, as it stands at present in Xenophon, (in Rep. Laced.) is *θαλάμοις*, which is probably the true one; but Toup has shewn that the reading quoted by Longinus is of very ancient authority, and it was perhaps the only one known in his time. The passage turns upon a play on the word *κόρη*, which bears the two-fold signification of *παρθένος* and *γλήνη*—a virgin and the pupil of an eye; and by a metalepsis *γλήνη* is occasionally used for *παρθένος*; as in Homer (II. θ.) *ἔρρι κακὴ γλήνη*—


Passages of this kind constitute a complete *crux interpretum*, incapable, in general, of being rendered into another tongue. In the present case, however, our word *pupil* has also a twofold signification, of which I have endeavoured to avail myself, in order to render the passage, with the remarks upon it, intelligible to an English reader.

P. 73. *than by the eye*—*ὥς ἐν τοῖς ὀφθαλμοῖς*—Thus Antiphanes denies to the eyes the power of concealing either amorous propensities, or a love of tippling:

..... κρύψαι, Φειδία,
ἅπαντα τ᾽ ἄλλα τίς δύναται ἄν πλὴν δυοῖν
οἶνόν τε πίνων, εἰς ἔρωτά τ' ἐμπεσών.
ἀμφοτέρω μινύει γὰρ ἀπὸ τῶν βλεμμάτων.

Poet MIN. 481.

P. 73. *ceremonies of the nuptial feast*—ἀνακαλυπτήριον—The bridal ceremonies of the Greeks were numerous, and by a common figure, one of these is here put for the whole. The ἀνακαλυπτήρια strictly speaking, means either the act of unveiling the bride, or the bridal presents which, on that occasion, she received from the bridegroom. It is also used to signify the day on which the bride first appeared among her friends without the nuptial veil; which, according to Hesychius, was the third after the marriage. It means also the marriage feast celebrated on that day. Thus, in the Gospel of St. John ii. v. 1, “and “the third day there was a marriage in Cana of Galilee.”—

P. 73. *writing tablets*—τὰς δέλτους—These writing tablets were thus denominated from their triangular form, resembling the Greek letter Δ, or more probably they were of a square form when opened for writing, and closed by a fold in the diagonal, thus . They were sometimes made of brass, or of stone; and at other times of wood, as of Cypress, on account of its supposed indestructibility.

P. 73. *memories*—μνήμας—No doubt the conceit here condemned consists in using μνήμας for μνήματα,—the faculty of memory, for the memorial; and attributing to that faculty the material substance of which the tablets were formed. See the passage in Plato *v. Legg.* It would not, perhaps, have appeared altogether so objectionable in poetry. It reminds us of Æschylus, Prometh. vinct:

Ἦν ἐγγράφου σὺ μνήμοσιν δέλτοις φρενῶν.

and of Shakspeare, Hamlet:

Yea, from the tablet of my memory
I'll wipe away all trivial fond records
And thy commandment all alone shall live
Within the book and volume of my brain.

Horace, I fear, has a conceit not easily to be excused. Carm. iv. 4.

..... vel Euris

Per Siculas equitavit undas.

and Euripides, in Phæn. 220.

Ζεφύρου πνοαῖς ἰππεύσαντος ἐν οὐρανῷ,

The following also are *ejusdem farinae*: Theognis, φόρμιγξ ἄχορδος, for a bow. Euripides, πτερωτοῖς ἄρμασι, for ships: Æschylus, κασις πηλοῦ . . . κόνις, dust, the brother of mud; Agam. 503: and κασιν πυρος, the brother of fire, for smoke; Sept. contra Th. 500. Plantus, “ulmorum greges:” Cicero, “cæli fornices:” Prudentius, “phalanx

"undarum:" Terence, "expuere miseriam:" Juvenal, "femur exclamare coegit." &c.

P. 73. *lying in repose*—κατακείμενα—I conjecture that this was originally written κατακοιμημένα—in reference to καθύπδειν. The walls were the *long walls*, connecting the City with the Piræus, which the Spartans had thrown down; as appears from the life of Lysander in C. Nepos. The puerility consists in the attribution of sleep to the prostrate walls; more especially as nothing had preceded to qualify the harshness of the trope. Instead of the word ἐπαρίστασθαι, we now find in the text of Plato, vi. Legg. ἐπαρίσταναί,—which I prefer.

P. 73. *eye sores*—ἀλγυδόνες ὀφθαλμῶν—Faber thinks Longinus might have spared this conceit; but his chief reason would not be very valid in a court of criticism; namely, that Alexander the Great was so much pleased with it, as to apply it to the Persian ladies. Such, indeed, is Plutarch's account, in his Life of Alexander; but Photius, Ep. 49, relates the matter differently, that he called them, not ἀλγυδόνες, but βολίδας ὀμμάτων. This, however, is no great improvement.

P. 74. *posterity*—πρὸς τὸν αἰῶνα—Stephanus reads πρὸς τὸν αἰῶνα ἅπαντα, and Manutius begins the next section ἅπαντα ταῦτα μέντοι. This determined Toll to leave ἅπαντα, as Stephanus had done, at the close of the fourth section; and so commences the fifth with Ταῦτα μέντοι τὰ οὕτως, κ.τ.λ. which reading Hudson found also in the Ely M. S.

SECTION V.

P. 74. *fondness for novelty*—καινότητος—The fault here reprehended is the same with which, in the preceding section, he had charged Timæus, ἔρως τοῦ ξένου νοήσεις αἰεὶ κινεῖν. He means, I think, that love of antithesis, point, prettiness, and far-fetched conceit, at which Seneca, among the Romans, was perpetually aiming, and with which he vitiated the literary taste of his country; the same fault with which Dr. Young, in spite of his numerous grand and splendid passages, too frequently cloyed and wearied his readers.

P. 74. *metaboles*—μεταβολαί—Longinus treats of the figure hyperbole in several parts of his Treatise, and of the πληθυντικὰ in his twenty third section; but he no where uses the word μεταβολή, as a figure of speech. I suspect, therefore, that for μεταβολαί we ought in this place to read μεταφοραί, though, without the support of any M. S. I make no alteration. Manutius and Pearce omit the word altogether; and Toll, More, and Toup pass it over in their translations, without

assigning any reason for the omission. Perhaps it can well be spared; but if we must have either metaboles or metaphors, the latter are quite as liable to abuse as the former.

SECTION VI.

P. 74. *a critical judgment*—*ἡ τῶν λόγων κρίσις*—Toll quotes, in illustration of this passage, the well-known words of Hippocrates, (de dieb. judicator, c. 1.) *μέγα μέρος ἡγέομαι τῆς τέχνης εἶναι, τὸ δύνασθαι κατασκοπέσθαι περὶ τῶν γεγραμμένων ὀρθῶς*: and then, with much naiveté he proceeds to give us a test, by which he invites us to determine whether he has himself arrived at this final result of literary experience. “*Exemplum nostræ, fortassean infelicis, κρίσεως huc adscribendum duxi, ut et lector suum exerceat iudicium. Extrema Æneæ Sibyllam adloquentis verba sunt in sexto divini operis*:

..... *Foliis tantum ne carmina manda,*

Ne turbata volent rapidis ludibria ventis.

Ipsa canas, oro. Finem dedit ore loquendi.

“*Aut ego mirum in modum fallor, aut hoc ultimum hemistichium ab alio quovis potius inepto homine, quam à Virgilio profectum est. Consulatur aures. Qui ferent illud oro et ore in eodem versu? Consulatur item ratio: et respiciat illa τὸ ἀσύνδετον.*” See also Weiske’s *Dissertatio Critica*, Sect. xxi.

P. 74. *result*—*ἐπιγένημα*—“*Nil verius, nil melius;*” says Faber, “*nam critica facultas veluti flos est τῆς εὐφύιας, καὶ φιλοπόνου διδασχῆς, et qui ibi sunt, ad summum venere.*”

P. 74. *precepts*—*παραγέλμασι*—The common reading is *παραγέλματι*; but More suggests *παραγέλμασι* in the plural, which is better; and renders it “*quantum quidem effici præcipiendo potest*.” Weiske, “*quatenus dicere licet per præcepta*.” scil. *acquiri posse illam judicandi sollertiam.*” Toll is singularly paraphrastical, but much to the same purpose: “*Quæ quoniam via longior est, agedum despiciamus, ecquo breviori flexu, per quandam veluti præcipiendi rationem, ad hanc judicandi facultatem pervenire valeamus.*” For my own part, I suspect a *menda* in the word *παραγέλματι*; and I fancy that Toll himself was not satisfied with it. May we not imagine something like *ὡς εἰπεῖν ἐν παρέργῳ, ἀμέλει ἐντεῦθεν ποθεν. κ.τ.λ.?*

SECTION VII.

P. 75. *that*—*διδότι*—I should certainly read, with Robortelli, *ὅτι* for *διδότι*.

The beginning of this section is obviously corrupt and defective, so as to leave an interpreter merely a choice of difficulties. The first period is not only too long, but its grammatical construction is also very far from being either clear or correct. This has been observed by Weiske; but I cannot assent to his remark that "fortassis auctor partem gravissimam disputationis suæ ab insigni periodo ordiri, atque etiam externâ orationis specie novum rerum ordinem significare voluit." His instance from Sect. xxii. is not to the purpose; for, in that, it was clearly the intention of Longinus to give, *more suo*, an example of the figure of which he was treating. Whether it was judicious to introduce such a figure as the Hyperbaton, into a didactic treatise, is a question which we are not now to discuss: that he did intend to introduce it, there can be no doubt.

As to the passage before us, I have availed myself of every plausible suggestion of the critics, respecting its punctuation and phraseology, and have done the best I could with it: and I hope that I have not aggravated the confusion and inelegance of a sentence, which has manifestly suffered in its transmission to our times.

P. 75. *may exhibit a specious grandeur*—φαντασίαν ἔχει τοιαύτην—Both in the M.S.S. and in the early edd. there is much discrepancy as to the Greek text in this passage: but the reading ἔχει τοιαύτην from the Parisian Codex is so satisfactory, that I should not have noticed it, except for the occasion it seems to afford of inserting some rules from Porson and Bastius, which may be found more at large in Weiske's note, relating to certain abbreviations of not infrequent occurrence; and which I believe will be deemed both curious and useful.

A small line placed above a vowel, represents the letter *ν*, and occurs only at the end of a word, or of a line; as ἴστῖ for ἴστιν: whereas if such a line be placed above a consonant, it stands for *α*; as πραιροῦνται for παραιροῦνται: and this is found indifferently in the middle of a word, or at the end. Thus also for ἀπαλαῖς they wrote ἀπ̄λαῖς,—and as the line, when made with pale ink, might easily escape the eye of a transcriber, it might happen that he would write ἀπ̄λαῖς instead of ἀπαλαῖς. From a similar cause Παρμίνων, a servant's name, has been confounded with παραμίνων: and when in the word ἐχόντων, the second syllable ends one line, and the third is placed at the beginning of another, the word has been found written ἐχ̄όντων.

A small line placed over the vowel *ι*, is found to represent *α*, both in the middle, and at the end of words. The mark *υ*, (which is frequently

used to signify a short quantity,) when placed above, means *ου*, and the circumflex \sim in a like situation is put for ω . Hence $\pi\lambda\tau\epsilon\tilde{\iota}\zeta\sigma\alpha\iota$ means $\pi\lambda\tau\epsilon\omega\zeta\sigma\alpha\iota$, and $\acute{\alpha}\delta\tilde{\nu}\iota\zeta\sigma\alpha\iota$ means $\acute{\alpha}\delta\omega\nu\omega\zeta\sigma\alpha\iota$. Now, as these minute characters might easily escape the notice of a copyist, it is quite obvious to what a host of *variantes lectiones* their omission or improper introduction would be perpetually giving birth. Hence the confusion in words ending in $\iota\zeta\epsilon\iota\nu$ and $\omega\zeta\epsilon\iota\nu$, in $\iota\delta\eta\varsigma$ and $\omega\delta\eta\varsigma$, and proper names in $\iota\varsigma$ and $\omega\varsigma$. These remarks may be of use to such as venture to amuse themselves in the seductive field of verbal criticism.

P. 75. *thoroughly examined*— $\acute{\alpha}\nu\alpha\pi\tau\upsilon\sigma\sigma\acute{\omicron}\mu\epsilon\nu\alpha$ —a very expressive metaphor, derived from the unfolding or expanding a book or napkin, or the like, for the purpose of examining whether any thing may not have been folded up in it. We are often better pleased, at first, with superficial glitter and gaudy ornament, than with that real eloquence,

Judicis argutum quæ non formidat acumen :

and it requires a chastened judgment, with a well exercised taste, to put us effectually on our guard against this kind of meretricious beauty. Hence it so frequently happens that what has gratified us in the hearing, proves offensive to us in the reading : for the passages are then $\acute{\alpha}\nu\alpha\pi\lambda\upsilon\sigma\sigma\acute{\omicron}\mu\epsilon\nu\alpha$,—the eye has time to dwell upon them, and the mind to unfold, and to examine what is in them ; and being found destitute of solidity and substantial merit, they sink to their proper station, and produce only disgust and aversion.

Copia cui fandi longe pulcherrima : quam si

Auditu tenuis acciperes, deflata placeret :

Discussam scires solidi nil edere sensus.

AUSONIUS.

P. 75. *lofty transport*— $\gamma\alpha\tilde{\upsilon}\rho\acute{\omicron}\nu\ \tau\iota\ \acute{\alpha}\nu\acute{\alpha}\sigma\tau\eta\mu\alpha$ —This is the reading of the Ambrosian M.S. and it is now received without controversy. It well describes that style, which, in the words of Petronius, Sat. c. 2, “*naturali quadam pulchritudine exsurgit.*” Boileau tells us that the Great Condé, on hearing this passage, exclaimed “*Voilà le Sublime !*” “*voilà son véritable caractère !*”

Dr. Gregory's theory of Sublimity seems to be, that the sensation is produced always and entirely by *amplitude* of some kind or other. I am inclined to his opinion. The amplitude of the object in nature, or of the idea in writing, demands an effort of the mind to expand itself, so as to embrace that object, or that idea. This effort is the cause of the $\gamma\alpha\tilde{\upsilon}\rho\acute{\omicron}\nu\ \acute{\alpha}\nu\acute{\alpha}\sigma\tau\eta\mu\alpha$, and of the $\chi\alpha\rho\acute{\alpha}\ \kappa\alpha\iota\ \mu\epsilon\gamma\alpha\lambda\alpha\upsilon\chi\acute{\iota}\alpha$,

with all the other delightful sensations belonging to sublimity. High “degrees of excellence, by an original principle of the mind, excite “wonder and astonishment,—the same emotion as is produced by “amplitude. A great degree of *quality* has here the same effect upon “the mind as vastness of *quantity*; and it produces its effect in the same “manner, by stretching and elevating the mind in the conception “of it.”—*ESSAY ON TASTE*.

Nor is this at variance with the opinion entertained by Lord Aberdeen. “I think that, in all cases of the moral sublime, it may be justly “stated that whatever tends to create ideas of superior energy and “force, producing thereby an *elevation* and *expansion* of mind, [ἰσχυρίζεται τε ἡμῶν ἢ ψυχῇ] is its real and efficient cause. I am persuaded also that, in visible objects, all such qualities as are capable of “exciting similar sensations, must be considered as the only sources of “sublimity.”—*GRÆCIAN ARCHITECTURE*, p. 5.

P. 75. *continued reflection*—ἀν τὸ συνεχὲς ἐπισκοπῆς—That is, *if you follow up the contemplation,—if you dwell upon it*. Toup thinks it ought to be ἐπισκοπῆς, that it may refer to the ἑμερῶν, the man of intelligence mentioned before: but to this alteration Wakefield refuses his assent, and, *more suo*, proposes another still more bold, ἀν αὐτὸ συνεχὲς ἐπισκοπῆς. “*Hæc mutatio*, says Weiske, *minime convenit orationi Longini*.” I see no occasion to disturb the text.

P. 76. *impossible to dismiss from the thoughts*—ἀδύνατος ἡ κατεξαρδάσασις—Toup says that κατεξαρδάσασις is an elegant word, the sense of which cannot be fully expressed in Latin. He approves of Pearce’s version “*Cui impossibile est obsistere. Quod deprimere vel “diminuere nequeas* :” and points out its opposition of meaning to πίπτει δὲ, ἀν τὸ συνεχὲς ἐπισκοπῆς, which he wonders that the translators had not noticed. For my own part, judging from the context, I am better satisfied with the sense given by Morus, “*plane non dimittere “ex animo possis*.” “*Illud autem κατεξαρδάσασις*,” says Toup, “quod “in plerisque Editis est, ne Græcum quidem est, et prælo, non Manu- “tiano, acceptum referendum est.” This is, I take it, a fling at Toll and Faber.

P. 76. *independent*—ἀσυμφορῶν—The force of this word may be easily gathered from the remark of Weiske: “ἀσύμφωνοι Longino hic “dicuntur iudices, qui *non de composito* sententias ferunt eandem in “partem, sed quorum quisque, *re non communicata cum cæteris iudicibus*, “pro fide, sua, et pro eo, quod ipsi videtur justum et verum, statuit.”

SECTION VIII.

P. 76. *five*—πέντε—I do not consider that Longinus intends here absolutely to limit the sources of Sublimity in writing to the *five* he has enumerated; but merely to suggest that, ὡς ἂν εἴποι τις, these five are the most copious, γονιμώταται.

P. 76. *groundwork*—ἐδάφους τινός—This word is usually translated *foundation*, or *basis*: which gives us an incorrect metaphor, instead of one, which is not, I think, incorrect in the Greek. Properly, the word means the compact, level floor of earth or other material, which formed the *groundwork*, on which the tiled or tessellated pavement was laid. In a looser acceptance, however, it signifies *the ground, the soil*; from which πηγαί, *springs*, take their rise. But what is the *foundation* or *basis* of a source?

Cicero seems to have employed the same metaphor, lib. i. *de Oratore*, cap. 21. "Eloquentem vero, qui mirabilius et magnificentius, augere possit atque ornare quæ vellet, omnesque omnium rerum, quæ ad dicendum pertinerent, fontes, animo ac memoria contineret." And Horace, "Scribendi rectè sapere est et principium et fons."

P. 76. *a successful boldness in regard to the sentiments*—το περὶ τὰς νοήσεις ἀδρεπήςολον—I am aware that I have failed to give all the force of this expression in my translation. Pearce renders it "*felix audacia*," suggested probably by the "*feliciter audet*" of Horace. This may express the Critic's meaning, but not *all* his meaning. Ἀδρος is *grown to maturity, ripe*, as ἀδρος καρπός, *ripe fruit*, παιδίον ἀδρον, *a well-grown, robust boy*. Hence ἀδρώω, *to render strong, to ripen, augment, enrich*. Ἐπήκολος, *one who hits the mark, accomplishes his purpose, is successful*. The full idea, then, seems to include *boldness, copiousness, richness*,—all, successfully and happily applied. But how is the whole of this to be expressed without a periphrasis?

P. 76. *on Xenophon*—περὶ Ξενοφώντος—I have elsewhere (*Diss. i.*) stated the reasons for my persuasion that the two friends, Longinus and Terentianus, had once stood to each other in the relation of Preceptor and Pupil. These reasons are not slightly corroborated by the passage before us; since they obviously refer to something which had formerly passed, when they read Xenophon *together*; and, if the word in M. S. S. Vat. 2, et Laur.—ᾠρισάμεθον,—be the right, (of which I have no doubt,) it was a lecture confined *to themselves*. In this lecture, it here appears, some remarks on τὸ ἀδρεπήςολον had been made by the Preceptor, which he now recalls to the recollection of his former Pupil. There is

no reason to suppose, with Faber, Langbaine, and others, that Longinus here refers his friend to a *separate Treatise*, which he had *written* concerning Xenophon.

P. 77. *there is one which Cæcilius*—ὁ Καικίλιος ἐστὶν ᾧ—Weiske was so much dissatisfied with the common reading, ὅτι τῶν πέντε μορίων ὁ Καικίλιος ἐστὶν ᾧ παρέλιπεν, that he has, in defiance of all the M.S.S. and edd. substituted ὁ Καικίλιος ἐν τι παρέλιπεν. It does, indeed seem strange that Cæcilius should be charged with omitting some unspecified number out of so few as five divisions, and that the remarks which follow should apply to merely one of them,—the Passions,—without even a hint at the others. I am unwilling, nevertheless, to alter the received text so far, without authority : but would diffidently ask whether we might not read τῶν πέντε μορίων ὁ Καικίλιος ἐστὶν ὁ παρέλιπεν, ὡς καὶ τὸ πάθος. Ἀμέλει· ἀλλ' εἰ—κ.τ.λ.?

P. 77. *the Aloadae*—τοὺς Ἀλωάδας—This absurd tradition concerning the attempt of the giant brothers, Otus and Ephialtes, to storm heaven, by piling mountains on each other, seems to have taken its rise from the corrupted records of the early world : and it probably refers to the fall of the rebellious angels, “who kept not their first estate,” blended with fabulous accounts of the attempt to build the tower at Babel, and the subsequent frustration of that enterprise. As the narrative, however incredibly related, was susceptible of high poetical embellishment, we need not wonder that it has been a favourite with the poets : as Homer, Virgil, Q. Calaber, and others. The story relates that these promising youths, who increased an ell in stature every year, were only nine years old when they made this bold attempt ; and Homer, *Od.* λ. 314, thinks they would have succeeded, had they arrived at the stature of puberty : Καὶ νῦν κεν ἐξέτελεσσαν, εἰ ἦεν μέτρον ἴκοντο. Claudian has made a very ridiculous picture of the giants piling up the mountains, where he represents one of them with a river running down his back, from a mountain which he is bearing on his shoulders to the pile.

P. 77. *among the teachers of oratory*—Παρά γε μὴν τοῖς ῥήτορσι—The different kinds of speeches mentioned in this passage, were designated thus, I conceive, rather from their subject, than from the occasions for which they were composed. They seem to have had no connection with the real affairs of life, but to have been merely the *μαθήται*, or exercises of the schools ; either written and spoken by the rhetores for the display of their own talents as teachers, or by their scholars, to shew

the progress made under their tuition. "Quæ ostentandi ingenii causa," says Langbaine, "vel privatim in scholis, vel publice in conventibus et "festis rhetores declamitabant, ea nunc πομπικὰ τῶν ῥητόρων, nunc "ἐπιδείξεις, et ἀκροάσεις ἐπιδεικτικαί, nunc δείξεις vocantur. . . .
 "Quales sunt Panathenaicæ veterum oratorum. Inde factum ut quæ
 "reliqui ἐγκωμιστικὰ, Aristoteles ἐπιδεικτικὰ appellaret."

P. 78. *the enthusiastic phrensy*—πνεύματος ἐνθουσιαστικοῦ—"Non
 "potest grande aliquid et supra cæteros loqui, nisi mota mens. Cum
 "vulgaria et solita contempsit, instinctuque sacro surrexit excelsior,
 "tunc demum aliquid cecinit grandius ore mortali. Non potest sublime
 "quidquam, et in arduo positum contingere, quamdiu apud se est.
 "Desciscat oportet à solito, et efferatur; et mordeat frænos, et rectorem
 "rapiat suum, eoque ferat, quo per se timuisset ascendere." *Seneca de*
Tranq. animi, C. xv. TOLL.

P. 78. *inspiration of Phæbus himself*—φοῖβ' ἄ'ον τοὺς λόγους—The
 Pythoness was said φοῖβ' ἄ'ειν when, according to Claudian,

Totum spirant præcordia Phæbum :

and Lycophron says of Cassandra,

Δαφνηφόγων φοῖβ' ἄ'εν ἐκ λαιμῶν ὄπα. LANGB.

Faber says that our Author's meaning here is "divino quodam impetu
 "orationem ita attollere, ut nihil mortale sonet; et mens tale aliquid
 "spiret, ut facundo Dei præsentis illapsu grvida videatur."

SECTION IX.

P. 78. *natural grandeur of sentiment*—τὸ μεγαλοφυές—We have
 here the quality described in the last section as τὸ περὶ τὰς νοήσεις
 ἀδρεπήζον, represented by a different term; and by combining the
 sense of them both, we arrive at a more distinct apprehension of the
 Critic's meaning. The "boldness of thought," there spoken of, we are
 told, indeed, is one of the αὐθιγενεῖς συσφάσεις, but the very term τὸ
 μεγαλοφυές, contains in itself the indication of its origin; intimating
 that it is not the result of education, but that it consists in native
 grandeur of conception and elevation of sentiment. Hence it arises that
 true Sublimity shews itself altogether independent of language, and
 capable of impressing our minds without its aid. It resides in the senti-
 ment, and defies the evanescence of words. "Hardly any change will
 "affect Sublimity of sentiment, which, as ages roll on, will be per-
 "petually poured out from one to another; and, in the existing lan-

“guage of the present, be preserved from the obsolete idioms of the “past.”—CATO to LORD BYRON, p. 55.

P. 78. *to train our souls to grandeur of conception*—ἀνατρέφειν πρὸς τὰ μεγέθη—The possibility of doing this is shewn in the instance of Virgil; the characteristic of whose genius is rather correctness than grandeur of imagination. Yet even he occasionally lashed himself into unusual efforts of sublimity. Juvenal has noticed the passages in which he has done this, Sat. vii. 71, where he refers to Æneid i. 127, 146, 155, and ii. 623-36, and vii. 518-25, and xii. 332.

P. 78. *how, it may be asked*—Τίνα, φήσεις, τρόπον;—Morus answers, the means are threefold: 1. The cultivation of that intellectual grandeur,—μεγαλοφροσύνη,—which distinguishes Homer, Alexander, Moses: Sect. x. xi. 2. The imitation and emulation of great writers: Sect. xiii. xiv. 3. Accustoming the mind to the conception of splendid imagery: Sect. xv. The recapitulation at the end of the fifteenth section might appear to countenance this threefold division; but what becomes, then, asks Weiske, of the distribution of the whole treatise under five heads, made by Longinus himself in the eighth section?

P. 78. *the echo*—ἀπήχημα—“Vocis imago.”—It is obvious enough that grandeur of conception precedes sublimity of language, although it requires not necessarily the aid of language for its conveyance to the mind of another. The ψιλὴ ἔννοια, the thought unclothed with words, is sometimes capable of a majesty, πάντος ὑψηλότερον λόγου, beyond the power of language to express. Of this, the passage here referred to, is an apt illustration:

ἀλλ' ἄγε δεῦρο, ἀναξ, ἴν' ἔπος καὶ μῦθον ἀκούσῃς
ἡμέτερον· δάμασσαν δὲ μένος καὶ ἀγήνορα θυμόν.
ὣς ἐφάμην· ὃ δὲ μ' οὐδὲν ἀμίειετο, ἔη δὲ μετ' ἄλλας
ψυχὰς εἰς Ἑρέβοσ νεκύων κατατεθνεϊάτων. Odyss. xi. 561.

and Virgil affords us a passage, inferior in dignity, indeed, to that of Homer, but nevertheless a fine imitation:

Illa solo fixos oculos aversa tenebat,
Nec magis incepto vultum sermone movetur,
Quam si dura silex, aut stet Marpesia cautes.
Tandem corripuit sese, atque inimica refugit
In nemus umbriferum. vi. 469.

Its inferiority to Homer consists, I think, not only in its being encumbered with circumstances, and weakened by the double simile, but in the decided failure of *corripuit sese* and *refugit*, when contrasted with

the stately dignity with which the hero of Homer stalks off in the single monosyllable, *ἦ*, and disappears from our view among the shades of departed warriors.

P. 78. *called the Necyia*—ἐν τῇ Νεκύια—Among the ancient grammarians it was usual to cite Homer, Hesiod, and other authors, by such titles as this, relating to the subject of the part so cited. Thus, for instance, the second book of the *Iliad* was commonly spoken of as *the catalogue*, the eighteenth as *the shield*, &c. just as we find the several parts of the Scriptures mentioned as *the Law*, *the Prophets*, &c. In the case of the poets this custom originated in the recitations of the rhapsodists: and even after the poems were divided into books, as Homer's seem to have been by Aristarchus, the former mode of citation, which was familiarly known, continued still in common use.

P. 78. *the real orator*—τὸν ἀληθῆ ῥήτορα—"Neminem excelsi ingenii virum humilia delectant et sordida: magnarum enim rerum species ad se vocat et extollit." *Auctor Dial. de caussis Corr. Elog.* It was a favourite maxim among the ancients that personal dignity and nobility of mind were indispensable requisites for arriving at the summit of eloquence. The sentiment here insisted on by our author, was maintained by Demosthenes, Cicero, and Quintilian. "Ἔστι δὲ οὐδέποτε, οἶμαι, δυνατὸν μικρὰ καὶ φαῦλα πράττοντας, μέγα καὶ νεανικὸν φρόνημα λαβεῖν· ὥσπερ οὐδέ καλὰ καὶ λαμπρὰ πράττοντας, μικρὸν καὶ ταπεινὸν φρονεῖν. *Dem. de rep. ord.* Or, as he almost repeats himself, "Ἔστι δὲ οὐδέποτε, οἶμαι, μέγα καὶ νεανικὸν φρόνημα λαβεῖν, μικρὰ καὶ φαῦλα πράττοντας· ὅποῖ' ἅττα γὰρ εἰν τὰ ἐπιτηδύματα τῶν ἀνθρώπων ἢ, τοιοῦτον ἀνάγκη καὶ τὸ φρόνημα ἔχειν. *Dem. Olynth. B.* "Nihil enim altum, nihil magnificum ac divinum suscipere possunt, qui suas omnes cogitationes abjecerunt in rem tam humilem, tamque contemptam." *Cic. de Amicit.* And Quintilian has a whole chapter, *Lib. xii. c. i.* to prove "non posse oratorem esse nisi bonum virum." In the first book also of his *Inst. c. 2*, he well remarks "Maxima pars eloquentiae constat animo. Hunc affici, hunc concipere imagines rerum, et transformari quodammodo ad naturam eorum, de quibus loquimur, necesse est. Is porro quo generosior, celsiorque est, hoc majoribus velut organis commovetur."

P. 79. *I should be satisfied*—ἡρέσθην—After this word in the M.S.S. there is a lacuna to these, τὸ ἐπ' οὐρανόν, which has been well supplied by *Gabriel de Petra*. Perhaps, however, it would be an improvement of the usually received text, if, with Toup, we were to

insert *τούτοις* after *ἤρξισθην*, a reading which is countenanced by MS. Vat. 3. *ἐγὼ μὲν ἂν ἤρξισθην το.* This confirmation of his conjecture appears to have escaped the perspicacity of the eminent scholar who first proposed it. The answer of Alexander is found in Plutarch, and in Arrian. The verse of Homer is Il. iv. 443, and as de Petra justly asks, “cujus ingenii μέτρον τὸ ἐπ’ οὐρανὸν διδοῖν ἡμᾶ ἀπὸ γῆς potius quam “τῆς Ἐριδος, quam cælo et terrâ circumscribit?” The verse is well known, as is also Virgil’s imitation of it: de Famâ, *Æn.* iv. 177.

Ingrediturque solo, et caput inter nubila condit.

A line with which its author was so well pleased as to have repeated it in the description of Orion. *Æn.* x. 767.

P. 79. *misery*—τῆς Ἀχλὺς—The poem called “The Shield of Hercules,” from a description, which it contains of the shield of that hero, is usually attributed to Hesiod: but we here find that the propriety of thus assigning it was doubted as early as the time of Longinus. Eustathius very justly regarded the description of the Shield as an imitation of Homer’s Shield of Achilles; and consequently maintained that the Poem was of a date subsequent to the Iliad. In this opinion, although Tanaquil Faber thought otherwise, many critics, among whom we reckon Scaliger, Heinsius, and Vossius, generally concur. The poem is regarded by some as a fragment of a larger work by some unknown writer; concerning such heroines of antiquity as were supposed to have borne children by the Gods. This account of Ἀχλὺς, a personification of the *Misery of War*, is found at line 264. Πᾶρ δ’ Ἀχλὺς ἐιστῆκε, κ.τ.λ. which Elton has thus rendered, avoiding the offensive words:

..... And close beside
Stood the War-Misery,—wan, and worn with woe,
Ghastly and withered, and with hunger pains
Convulsed,—her cheek dropp’d blood to earth; with teeth
All wide disclosed, in grinning agony
She stood; a cloud of dust her shoulders spread,
And her eyes ran with tears.—————

The whole figure is powerfully conceived, and finely represented.

P. 79. *loathsome*—μισητὸν—We have here a fault in style pointed out, of which many great writers both ancient and modern, have been guilty. If the Sublime is injured by the mere introduction of a word or phrase debased by vulgar use, it must be wholly destroyed, when loathsome images are excited in the mind. It really seems, however, as

if the Latin writers saw nothing indelicate or offensive in descriptions, which to us appear very objectionable. The *res emetica* in particular seems to have been a fertile source of allusion. Thus Virgil describing a murrain, *Georg. iii.* ruins, to modern apprehension, a passage of no small pathos, by a nauseous image of this kind :

Ecce autem duro fumans sub vomere taurus

Concidit : et mixtum spumis vomit ore cruorem.

Homer has nothing of this kind in the pestilence and murrain described in the first book of the *Iliad*. The description of the slaughter made by Nisus and Euryalus, in *Æn.* book ix. is still more offensively minute :

Purpuream vomit ille animam, et cum sanguine mista

Vina refert moriens.—

Perhaps no orator of modern days would have uttered Cicero's famous increpation against the beastly intemperance of Antony, in his second Philippic.

Of the abominations of Aristophanes, and writers of his stamp, I say nothing : their object, such as it was, they obtained.

P. 79. *o'er the dark main—ἡεροιδές*—Different opinions have been entertained respecting the force of this word *ἡεροιδές*. One will have it to mean *water*, another *air*. I know not to what "vir doctus" Faber refers in his note on the passage ; but he is himself unquestionably right in adopting the interpretation of Hesychius, αἰρώδες, μέγα δια τοῦ αἰρος ἔκτασιν τῶν ὀφθαλμῶν μηδενὸς ἐμποδίζοντος, ὥστε καὶ πολλὰ τὰ διστάτωτα ἐκ πολλοῦ ὀρᾶν : *all that space which the eye can penetrate through the air*. Nor do I perceive any ground for the charge of puerility and misinterpretation made against our Critic by Wakefield, *Silva Crit.* i. 17, any more than for the somewhat ambitiously pedantic distinction which he introduces there between the *sensible* and the *natural* horizon. The poet's meaning is plain enough, if we only brush away these learned cobwebs, and allow the passage, as well as the Critic's remarks upon it to speak for itself. The words are found in *Il.* v. 770. I cannot discover why Pope has translated ἀνὴρ by *shepherd* : I rather imagine that Homer had in his mind a *watchman*, directing his view over the sea from the top of a *watch-tower*, which I think σκοπιῶν here implies, rather than what is expressed by the general phrase "some point on high." If, however, we must have a shepherd, a cliff or rock will be certainly a more appropriate situation for him than a watch-tower.

P. 80. *two in succession—δὶς ἐξῆς*—I cannot subscribe to Pearce's opinion that these words mean here *equaliter, pari modo et*

impetu. The meaning is clearly *deinceps*. With more acumen he adds :
 “ Sed magis notatu dignum videtur quomodo Longinus hic Homérico
 “ velut numine inflatus est. Non illam Poetæ divini *ἐννοίαν* probat
 “ modo et admiratur, sed imitatur ; pæne dixeram in altius quiddam
 “ tollit. Spatium quod Homerus unicuique istorum equorum saltui
 “ tribuit, tantum est, quantum aliquis oculo potest metiri, cum aërem
 “ inspiciat in altissima specula positus, et mare versus, ubi nihil videnti
 “ obstat, oculos suos intendens. Hoc magnum est satis : sed Longinus
 “ quiddam vel hoc sublimius protulit : non enim conjectu cujusvis
 “ oculorum eos saltus terminat, sed totum mundi spatium duobus istius
 “ modi saltibus non suffecturum pronunciat.”

P. 80. *to the trumpet's sound*—*ἐσάλπιγγεν*—The passage, but without this first line, is found in Il. xx. 61. This line is thought to have been taken from Il. xxi. 338, which it resembles in some degree :

Ἀμφὶ δὲ σάλπιγγεν μέγας οὐρανός· αἶε δὲ Ζεὺς κ.τ.λ.

and in consequence, in some edd. of Longinus the word *καὶ* is placed after it. But it is likely that in the time of Longinus, the whole passage stood in Homer just as he has quoted it, and that the line ought to be restored. For, although it must be allowed that Longinus is frequently far from literally or even verbally accurate in his quotations, yet, for the reasons given by Pearce, based upon the subsequent words, *πάνθ' ἅμα οὐρανός, αἶθε, τὰ θνητὰ τὰ ἀθάνατα, κ.τ.λ.* it appears pretty certain that they were inseparable and formed but one connected passage in his apprehension. Otherwise, says Pearce, where shall we find the allusion to *οὐρανός* and to *τὰ ἀθάνατα* ?

Virgil's imitation of this passage, *Æn.* viii. 243, will readily occur to the reader :

Non secus ac si qua penitus vi terra dehiscens
 Infernas reseret sedes, et regna recludat
 Pallida, dis invisa ; superque immane barathrum
 Cernatur, trepidentque immisso lumine manes.

Ovid also has the same passage before him, *Metam.* v.

Inde tremit tellus ; et rex pavet ipse silentum,
 Ne pateat, latoque solum retegatur hiatu,
 Immissusque dies trepidantes terreat umbras.

It was probably in the mind of Horace also, when he wrote :

—— Domitosque Herculeâ manu
 Telluris juvenes, unde periculum
 Fulgens contremuit domus
 Saturni veteris.——

Lib. ii. Od. 12.

Also : Quo bruta tellus et vaga flumina,
 Quo Styx, et invisi horrida Tænari
 Sedes, Atlanteusque finis
 Concutitur.—

Lib. i. Od. 34.

But to the man of true and accurate taste, it is unnecessary to point out how far these elegant imitations fall short of the majesty of the original.

P. 80. *Observe, my friend*—Ἐπιλέπεις. ἔταῖρε—"Magnifica illa
 "Deorum pugnantium descriptio nec brevius, nec planius, nec Sub-
 "limius, quam est apud Longinum, explicari et quasi ob oculos poni
 "potest : hoc est veri Critici, posse virtutes scriptorum et acutè videre,
 "et aptè depingere." PEARCE. The remark is just ; and Longinus
 appears to have had a very powerful conception of the surprising merits
 of Homer. I say *surprising merits* : for the poet is a complete paradox,
 as his work is an inscrutable mystery. In him, all nature is animated ;
 his magic wand invests every thing with action, sensation, poetry,—the
 most perfect poetry, expressed in the most perfect verse. Can we
 believe, then, that he had no predecessors,—that he was not only the
 greatest of poets, but the greatest of critics also ! That he not only
 created the foundation, but the superstructure too ! If he had illus-
 trious poets to imitate, where are their works ? Who knows any thing
 of them, or can trace a single vestige of them in the wreck of ages ? O
 the unsearchable wonders of that ancient world !

P. 80. *but Homer appears to me*—Ὁμηρος γὰρ μοι δοκεῖ—The
 notions, entertained by the heathens, concerning their Gods, were
 exceedingly gross : for although they regarded them as spiritual beings,
 yet they seem to have had no rational conception of either the nature or
 attributes of spiritual beings. Xenophanes, indeed, plainly says, that
 nothing concerning the nature of the Gods, ever has been, or ever can
 be clearly known by man : and hence Aristotle justifies Homer's account
 of them, as agreeable to popular belief. *Poet.* iv. 3, and *Twining's note*,
 238. In representing them, then, as partaking so largely of the infir-
 mities, which belong to human nature, and even as hardly coming up to
 the measure of human perfectibility, he probably did not debase *them*
 so much below the standard popularly assigned to them, as he elevated
 his heroes above the standard of humanity. In fact, there were few
 qualities, either physical or intellectual, in which the Gods were not
 thought capable of being very nearly approached by men ; only that to
 them was superadded that of immortality.

It is not unlikely that the attribution of a human form, and thence of

human passions to the heathen divinities, originated from the Mosaic record, (ill understood at first, and still farther corrupted afterwards), that God created man *in his own image*. Indeed it is hard to conceive distinctly what the holy penman means there by *the image of God*: but it is most reasonable to refer the words, not to the corporeal form, but to the mental capacities and endowments of man. The *image* and *likeness*, then, seems to have been wholly intellectual. But the philosophers of the heathen world regarded it as corporeal; and then employed the converse of their mistaken proposition, to infer that their Gods bore the image of men, and were also liable to their passions, and even to their imperfections. Thus the very means, which the great Creator employed to give men a lofty idea of their own nature, was perverted to debase their conceptions of his divinity.

All our notions concerning spiritual beings are necessarily very defective: but we may learn from the word of God, and infer from our own reason, (especially now that it is assisted by revelation), that as "a spirit hath not flesh and blood," so also it is not the subject of any thing like our bodily senses, produced by bodily organs. The Deity too, being infinite, cannot be limited by any corporeal form, and cannot, therefore, possess any such corporeal form after which he fashioned man. The absurdity and profaneness, then, of representing the Divine Being under a human shape has been very properly abandoned by artists, as it were by universal consent. This was in no slight degree promoted among us by Barry, who, in his Lectures, taught that better taste and better feeling, which now prevail; and which he exemplified also in his picture of *The Final Retribution*. There he has painted his hierarchy of Cherubim and Seraphim, adoring an object unseen, but of ineffable brightness, *out of the limits of the picture*.

At the end of the next sentence I would read ἀλλὰ καὶ τὴν ἀτυχίαν.

P. 80. *Shook*—Τρίμε—Pope has not so translated this passage as to make it consistent with the remarks of Longinus. His version runs thus: Π. xiii.

Through all their summits tremble Ida's woods,
And from their sources boil her hundred floods;
Troy's turrets totter on the rocking plain,
And the toss'd navies beat the heaving main, &c.

For, in the first line Homer says nothing about Ida, although perhaps he includes it in his οὐρεσσι μακρὰ: the next line does not appear in the original at all: and, Pope altogether omits the antithesis, Τρώων τε

πόλεις, καὶ νῆες Ἀχαιῶν. Consult the note of Pearce as to the imperfect manner in which Longinus has made this quotation. He adds, "fortasse memoriter, hæc citavit: certe id quod scripserit Longinus, non quod scribere debuisset, Editoris est exhibere."

P. 81. *the Legislator of the Jews*—ὁ τῶν Ἰουδαίων θεσμοθέτης—Portus, Valckenaer, and Wyttenbach have pronounced this passage to be spurious: and in the *Classical Journal*, No. 10, Mr. Barker gives the reasons which induced him to concur with them. Valckenaer and Wyttenbach seem to have formed their opinion upon that of Portus; who alleged in support of his, the improbability that Longinus should have known any thing of the Jewish Scriptures. Ruhnken thinks this reason a very trifling one; and so, indeed, it will appear to any person who considers how early those Scriptures began to attract the notice of learned and curious enquirers: a fact sufficiently attested by the desire expressed by Ptolemy Philadelphus to obtain a Greek translation of them for his library almost 300 years before Christ. And even as early as the days of Hermes, (*Stobæus, Ecl. Phys. i.*) we have the following obvious imitation of the very passage we are considering: εἶπε, καὶ εὐθέως κοσμικῶς τῆς ἔτι γενέσεως διάστασις ἐγένετο, καὶ ἐφάνη μὲν ὁ οὐρανὸς ἄνω.

As to the assertion of Portus, that the passage is more abruptly introduced than is consistent with its having been inserted by Longinus, I really see nothing in it. Even if we allow the justice of the remark that it is abruptly introduced,—which I do not allow,—I can only say that it could tend to convince none but those who were very willing to be convinced.

The reasons alleged by Mr. Barker for *his* doubts are more ingenious and plausible. He first remarks that the passage stands parenthetically between two extracts from Homer: and that the extract which follows it is introduced thus: "*I hope my friend will not think me too prolix if I add another quotation from the Poet, in regard to his mortals, that you may see how he accustoms us to mount along with him to heroic grandeur.*" Longinus had observed above that *Homer degraded his Gods into men, while he raised his heroes into Gods*: He now proceeds to prove the latter part of his remark; and surely the passage relating to Ajax should have immediately followed the description of Neptune." The second reason which he gives, is, "that Longinus *seems* to have devoted this chapter to Homer:" and the third, that, "as there have been

“ similar instances of such pious frauds, we are naturally led to suspect one here also.”

I perfectly agree with Dr. Vincent, when he says, “ I do not like the *spirit* that cavils at these passages of Longinus, &c. and at all the collateral evidences of the Christian history : but the Gospel stands in no need of them. Heathen testimonies appear sufficiently in Eusebius ; and till these are all set aside, I must suppose that many of the heathen writers were better acquainted with the Jewish Scriptures, than can now admit of proof.” Bishop Lowth, in his xxist. Lecture, has satisfactorily shewn that Virgil drew many of his images, either mediately or immediately from them. The prophecies, which were then current under the name of the Sibyls, and which had most probably been taken from the Hebrew Scriptures by the Hellenistic Jews, and been put by them into Greek verse, had attracted universal attention. And, as the Septuagint version could not have remained unknown to literary men, no person of critical taste, especially if his taste and his studies led him to the consideration of sublimity of style, could fail to have his attention attracted, and his admiration gratified by that effulgence of poetic splendour and majesty, which the Book of Revelation displays. The lips of the Sicilian Muses were certainly warmed with a coal from the Altar, like that

Which touch'd Isaiah's hallowed lips with fire.

Mr. Barker, however, has dealt with his readers most fairly and candidly, in giving the opinion of so eminent a critic as Dr. Vincent, in opposition to his own : and the reasons on which this is founded we will briefly consider. But I feel that I am here venturing *ὡς ἀνταγωνιστὴς νόος πρὸς ἡδὲ τελευμασμίον*, and that I have no claim to rank among the “ literary public,” to whom he leaves the decision of the question.

With respect, then, to Mr. Barker's first reason, it may be remarked that, even allowing Longinus to have introduced the passage concerning Moses *parenthetically*, this is quite *in his manner*, and that many of his finest, and undoubted passages, are so introduced. In this, he only availed himself of the freedom, which an epistolary style allowed him, of making use of any illustration which appeared applicable to his subject, just as it occurred to his mind. The situation of the passage, then, between two quotations from Homer, really proves nothing against its genuineness : and certainly it affords no ground for the inference that, because he speaks of adding another extract from the Poet, no such passage could have been originally interposed. The two quotations

from Homer by which he illustrates his remark that the Poet degraded his divinities, that he might aggrandize his heroes, are not those between which the remarks on Moses are immediately inserted: for these two are that which relates to Pluto, and that which contains the prayer of Ajax. We have, then, not one, but two parenthetical passages interposed: for that which describes Neptune, is equally parenthetical, as the *γενέσθω φῶς* from Moses. It will not do, then, to say that "the passage relating to Ajax ought to have immediately followed the description of Neptune." To make the argument valid, all that relates to Neptune, as well as the quotation from Moses, must be equally spurious, and the prayer of Ajax must immediately follow the alarm of Pluto.

The second reason alleged, that "Longinus *seems* to have intended to devote this Chapter to Homer," appears to me an unfounded assumption. I am not aware that it was the custom of Longinus to devote any whole section to a particular authority. On the contrary, it must strike every reader of his treatise, that he adduces any passages which may occur to him in illustration of the several subjects on which he treats, with very little regard to the authorities, whether poets, historians, or orators, from whom he derives them, provided they be suited to the purpose for which he quotes them. Thus, in this very section, we have references to the Odyssey, to Plutarch or Arrian, to the Iliad, to Hesiod, to the Pentateuch, and again to the Iliad and the Odyssey. How does it appear, then, that Longinus meant to confine himself in this Section, to illustrations from Homer? But Mr. Barker adds that the quotation from Moses is "*remotely* connected with *the precedent words*." I really do not see why this objection, if I understand it, may not as well be made to many others of the quotations with which the treatise abounds. It surely will not be said to be remotely connected with *the subject*; for let any one peruse the whole Section, and more especially that part of it which relates to the forming an adequate conception of the Deity, and then say whether a man who had read or heard of this expression of Moses, could fail to have it recalled to his mind, in writing this section.

As to the suspicion of fraud, based on the mere circumstance that such frauds *have been* committed, it appears to me to demand but little observation. I will only enquire how much of the records of past occurrences, or of the literature of past ages, such a suspicion carried as far as it will go, would leave for the information and instruction of mankind?

A writer in the *Classical Journal*, No. 5, has well remarked that had a fraud of this kind been attempted by a Jew, or by a Christian, he would have quoted the words of Moses more correctly; whereas the mode of quotation here employed is just such as would be likely to have been employed by one who, entertaining no reverence for the divine authority of the Hebrew Scriptures, had read them perfunctorily, and remembered them imperfectly. He adds also, with equal justice, that the "faint praise" implied in the expression *ὄυχ ὁ τυχὼν ἀνὴρ*, is just what one might have expected from such a reader.

It appears to me, then, that the reasons assigned by Mr. Barker, for believing this remarkable passage to be spurious, are not sufficient to establish his opinion; and that neither his objections, nor those of Portus are of sufficient validity to make us abandon the words, as an interpolation.

P. 81. *how he habituates us to rise with him into*—*συνεμβαίνειν ἐθίζει*—Petrus Paganus has rendered this passage, "quo pacto scilicet ad heroicas amplitudines ingredi soleat." But is the verb *ἐθίζει* here intransitive, or not? is it *assuefacit*, or *consuevit*? "Docere vult auctor," says Weiske, "Poetam solere simul cum heroibus se extollere ad sublimia." The whole context appears to me to admit that the passage should be thus understood.

P. 81. *Save us, Great Jove!*—*Ζεῦ πάτερ*—The passage is in *Il.* xvii. l. 645. Pope's version, as usual, is more beautiful than faithful: see l. 728.

P. 82. *supplies the breeze*—*ὕριος συνεμπνέει*—This is one of the passages which utterly defies every attempt to do it justice in another language. Pearce renders it, "Sed enim Homerus hic, velut ventus secundus, unâ adspirat certaminibus, et non aliud ipse passus est, quàm heroës." I confess I do not understand this. Moras translates it thus: "Jam etsi Homerus in his impetum et vehementiam certaminum suo spiritu adjuvat, nec aliter adficitur, quam qui sic furit, *ut cum Mars*, &c. tamen I am still far out at sea. Toll: "Quare, sicubi alias, hic mihi certe visus est Homerus, non secus ac ferens quidam et secundus ventus, una cum turbati, æstuantisque in Ajace animi motu attolli, neque aliter effervescere, atque insanire, *quam*, &c." Boileau: "En effet, Homere en cet endroit est comme un vent favorable qui seconde l'ardeur des combattans: car il ne se remuë pas avec moins de violence, que s'il étoit épris aussi de fureur."—I have aimed to give what I conceive to be the force, rather than the exact meaning of the very impracticable metaphor contained in the word *ὕριος*: if I

have missed my mark, I am, it seems, not without good company to keep me in countenance.

The quotation which follows is from *Iliad* xv. 605, but in the original text the two verbs, at the beginning and end, are there in the imperfect tense.

P. 82. *the remnants of those misfortunes which commence in the Iliad*—*λείψαντα τῶν Ἰλιακῶν παθημάτων*—Seneca tells us that among the idle subjects of investigation which amused the Greeks, was the enquiry, “prior scripta esset *Ilias*, an *Odyssea* :” *de brev. vit. c. 13*. The reasons given by Longinus seem sufficient, however, to determine the point, and to shew that, as Malone remarks, concerning Dryden, his “succeeding years afforded him little more than the stubble of his own “harvest.”

P. 82. *the epilogue of the Iliad*—*ἡ τῆς Ἰλιάδος ἐπίλογος*—The word *ἐπίλογος* appears to be used in this sentence in a sense somewhat different from that in which we find it employed in Sect. xii. In its primary rhetorical meaning it is that part of the oration which was devoted to *commiseration* only, (*ἔλεον, οἶκτον, καὶ τ’ ἄλλα πάθη*;) and as this was reserved for the conclusion, the term gained the secondary sense in which we now use the word *epilogue*. Wakefield, in one of his Letters to Fox, remarks, “A beautiful passage in Longinus owes its “excellence to this primary and proper use of the word, perceived by “no editor before Toup; where Longinus, in speaking of those parts of “the *Odyssey*, which relate to the death of *Antilochus* and other “Grecian chiefs, in allusion also to the *νεκρομαντεία*, calls that poem “the *epilogue of the Iliad*; i. e. the *Funeral Oration* as it were of “those *Heroes*, whose living adventures had been celebrated in the “former poem.”

A writer in the *Classical Journal*, No. 5, dissatisfied with the word *προεγνωσμένους*, has suggested *προεγνωσμένοις*, “scil. *lamentationes* “*et luctus propter mortem heroum, qui lectoribus jam ante noti fuerint* :” a correction, with which I am so much pleased, that I have adopted it. The following is the remark of *Morus*; “*Homerus jam dudum, dum “Iliada scripsit, decreverat, hos quoque lamentari et luctu funebri “decorare : nunc demum in Odyssea solvit (ἀποδίδοται) illud debi- “tum*.” He then expresses his doubt concerning his own interpreta- “tion of *προεγνωσμένους* : *olim jam destinatos heroibus*. He says, “*Hunc locum an recte interpretatus sim, nescio* :” and that he dis- “approves of the version *antea notos luctus*. From all this I think it may

be safely concluded that, had he seen this anonymous correction, he would have accepted it as willingly as I have done ; since it removes every difficulty by the change of a single letter.

P. 82. *there Ajax*—Ἐνθα μὲν Αἴας—This extract is from the third Book of the *Odyssey*, v. 109.

P. 83. *dramatic, and abounds in combats*—δραματικὸν καὶ ἐναγώνιον—“Δραματικόν” says Weiske, “est in quo *personæ loquentes inducuntur*, atque ita res suas *agunt*. A fabulis scenicis, *δράμασι* “κατ’ ἐξοχὴν, dictis, hoc petatum est.” Aristotle, *Poetic*, c. 4, commends Homer for the dramatic spirit of his poetry ; and pronounces him to be the only Epic poet who deserved to be so commended : μόνος γάρ οὐχ ὅτι εὖ, ἀλλ’ ὅτι καὶ μιμήσεις δραματικὰς ἐποίησεν. Of ἐναγώνιον Weiske says, “illo Longinus significavit *orationes*, quibus “plena est *Ilias* ; cum *Odyssea* sit magis *διηγηματικὴ*, sive ejus formæ, “ut *poëta* loquatur è sua *persona*, et narret, quæ alii dixerint.” I have not thus understood the latter word, but I am in some doubt whether he be not right.

P. 83. *Homer to the setting sun*—καταδυομένην τὴν Ὁμέρον ἡλίῳ—This fine simile has always been highly celebrated. “Nihil hoc “aut similis aut sublimius dici potest. *Homeri Odysseam*, (senec- “tutis et vergentis ætatis opus, in omnibus, si excipias vim et impetum, “*Iliadi* parem,) cum occidente sole, cujus eadem manet magnitudo, “etiam quum vehemens fervor se remisit, comparandam putat. En “Longinum ! tam suarum, quam alienarum dicendi virtutum common- “stratorem ! Optimis auctoribus par, optimos laudat : nec solum “antecessores suos ad veras scribendi leges revocat, sed posteris etiam “legem se scribendi, atque exemplar tam ingenii quam judicii exhibet.”

PEARCE.

In fact, no similes, in ancient or in modern writers can, perhaps, be found, superior to this, and to that which follows, of the ebbing ocean. They are both so perfect, that I scarcely know to which of them the preference is due. The former strikes the mind more forcibly at first : but I know not whether the latter be not the more satisfactory, when we dwell upon it.

P. 83. *the Cyclops*—περὶ τὸν Κύκλωπα—See *Odyssey*, ix. 182. et postea τὰ περὶ τὸν ἄσκηδν, *Odys.* x. 241, and ὑπὸ πεισιδάδων, *Odys.* xii. 62, and, τὸν ἐπὶ τοῦ ναυαγίου, *Odys.* xii. 447, and, τὰ περὶ τὴν μνηστοροφονίαν, *Odys.* xiii. 79. Of Zoilus, it is well known that he was a Thracian by birth, and that he wrote criticisms of the most

galling severity on the works of Isocrates and Plato, and on the poems of Homer. From him severe critics are still usually denominated. To act the part of a Zoilus is seldom a matter of much difficulty, and never of any great merit: since what is most excellent is easily misrepresented and defamed. But how widely different is this from that noble and generous criticism, of which we have now before us so illustrious an example. Zoilus excused himself, as perchance some of his brethren of the present day may do, by alleging that *he wrote for bread*: but the excuse was not allowed: since it seems generally agreed that his criticisms were punished with a cruelty, which his own example of austerity could never justify.

SECTION X.

P. 84. *certain adjuncts*—τινὰ μόρια—Perhaps this is not very good English; but I know no other word which appears so accurately to express what the whole passage evidently intends. The words συνεδρεύει, and ταῖς ὕλαις συνυπάρχοντα, are carefully selected to shew the fixed and inseparable quality of these μόρια. Toll suggests that we should read ἐμφερομένων instead of the common reading ἐκφερομένων, a suggestion creditable to his accuracy and judgment, and which now seems to be generally received. Might we not, without injury to Longinus, substitute παθήμασι for πράγμασι, and κυριώτατα for καιριώτατα?

P. 84. *selection of the more striking circumstances*—τῇ ἐκλογῇ τῶν ἀκροτάτων λημμάτων—This sentence is one of those, which being obviously corrupt, and thereby rendered sufficiently obscure, has been made still more so by the heaps of learning and ingenuity which have been piled upon it. The common reading τὸν ἀκροατὴν τῶν λημμάτων is quite out of the question: and the simplest of all the modes of correcting it appears to be that of reading it as I have given it above, and taking προσάγεται in the sense in which Pearce has rendered it,—“partim enim [sublimitas] efficitur delectu circumstantiarum, partim “autem constipatione electarum.” For being fairly rid of ἀκροατὴν, there is no longer any occasion to give the verb a transitive meaning.

P. 84. *by compacting them together*—τῇ πρὸς ἄλληλα ἐπισυνθέσει—Portus thinks that this should be ἐπισυνδέσει, which is rendered probable by εἰς ἄλληλα συνδέσσαι, which follows. Toll illustrates this passage from Cicero: “Tu meam domum religiosam facere potuisti? “Ecqua mente? qua invaseras? qua manu? qua disturbâras? qua voce? “qua incendi jusseras? qua lege? quam ne in illa quidem impunitate tua

“scripseras? quo pulvinari? quod stuprâras? quo simulachro? quod ereptum ex meretricis sepulchro in imperatoris monumento collo-
 “câras?”—‘Ubi illa “mens,” “manus,” “vox,” “lex,” “pulvinar,”
 “simulachrum,” quæ singula huic consecrationi ædium velut inhærebant,
 in unum tanquam corpus rediguntur.’

P. 84. *Sappho*—ἡ Σαπφώ—The fragments of the Greek Lyric Poets, including their inimitable Anthology, may be compared to vases of their own porcelain, of which even the smallest fragment is prized, either for its precious material, for the brilliance of its colour, the delicacy of its design, or the boldness of its execution.

“Of nine books of Lyric verse,” written by Sappho, “besides an
 “unspecified collection of epigrams, epithalamia, and other kinds of
 “poetry, no more now remains than would lie on the extended palm of
 “a lady’s hand. Among these precious relics, which are all sweetness
 “itself, there are two pieces of lyric poetry, in Sappho’s own phrase
 “*Χρυσῶν χρυσότρεπα* we mean her Odes to Venus, and to her
 “Beloved: which last should be called by no other name than The
 “Fragment. There is no such other Fragment in Greek, Latin, or
 “English. It has made Sappho a name of power among men,—a point
 “of solitary glory in our backward view,—the gaze and boundary mark
 “of woman’s genius to the world’s end. To have shrouded the keenest
 “appetite in the tenderest passion, and to have articulated the pulses of
 “sensation in syllables that burn, and in a measure that breathes, and
 “flutters, and swoons away,—to have done this is to have written these
 “immortal verses. The identical words are of the essence of the work;
 “flashing the soul of the poet upon the reader in a hue of its own.—
 “They are not to be spelled out as mere grammatical signs. They are
 “as echoes of unseen and unheard strokes,—drops from the heart.
 “They are Sappho.”—QUARTERLY REVIEW, Vol. 49, p. 366-7.

It is not my intention to examine the metre or the dialect of this Ode, or to investigate *certain other particulars* connected with it. *Sunt quæ nescire velis*. The reader, however, who is critically disposed, may peruse Brunck’s edition of it at the end of his *Anacreon*, (Argentor, 1786,) and then he may turn to *Musæum Crit.* i. p. 7, *Classical Journal*, No. 5, and the copious *variantes lectiones* in the edition of Weiske, &c. with the *Quarterly Review*, No. 53, p. 50.

The objection of Dr. Blair to its insertion here, as merely elegant, and not sublime, I have endeavoured to answer in the *Disquisition* No. ii. to which I beg leave to refer the reader.

The exquisite translation of Catullus is just sufficient to make us regret that he did not adhere more closely to his original, and complete his undertaking; which, however, has been done by H. Stephens.

P. 85. *for while I gaz'd*—ὦρ γὰρ εἶδω σε—This failure of speech has been beautifully expressed by Musæus in the poem on Hero and Leander, v. 96, nor am I aware that the coincidence of thought has been noticed by any of the commentators:

εἶλε δὲ μιν τότε θάμνος, ἀναυδείη, τρόμος, αἰδώς.
ἔτρεμε μὲν κραδίη, αἰδώς δὲ μιν εἶχεν ἁλῶναι.

P. 85. *O'er my dim eyes a darkness hung*—Ὀππότεσσιν δ' οὐδὲν ὄρημι—There are so many little tender and almost imperceptible touches, in this fine Ode, all of which contribute to swell the tide of passion, but which are quite incapable, such is their ætherial delicacy, of being transfused into another language, that we may hope in vain ever to see this accomplished. Sweetness and elegance the translators have achieved, beyond dispute: and if Dr. Blair formed his estimate of the Ode, from these, we may account for his remarks, although we can hardly excuse them. But the agitation, the rapture, and then the faltering of the lover's voice, which we absolutely hear in the beginning of the third stanza; and then the fever, and the failure of sight, and the shivering and the gradual languishing betrayed in the last two stanzas by the repetition of the particle δὲ, till the swoon actually takes place at the close,—what language but the Greek, or what Greek but that of Sappho could express all this? In this even Catullus has failed. Nevertheless

———"Spirat adhuc amor,

Vivuntque commissi calores

Æoliæ fidibus puellæ.

HOR. iv. 9.

P. 85. *shivering in transport*—φοεῖται—The common reading here is φοεῖται: but it seems not easy to refer this *fear* to any expression in the Ode itself; since, whatever may have been said or written to the contrary, it is quite evident that the τρόμος at the beginning of the last stanza is not meant for the agitation of fear, but of excessive passion. The whole context plainly shews this. Pearce thought that φοεῖται might here imply "ut extra se rapi videatur;" and refers to Longinus himself in Sect. xxxiv. for this use of the word, εἰς γοῦν ὑπερίδεν ἀναγνώσκων φοεῖται; and Boileau has a remark to the same effect: "Elle est entièrement hors d'elle. . . . Horace, employe le mot de *metus* en ce même sens dans l'Ode 'Bacchum in remotis'—quand il dit 'Evöe recenti meus trepidat metu:' Car cela veut dire 'Je suis

“ ‘ encore plein de la sainte horreur du Dieu qui m’a transporté.’ ” But Ruhnken has unquestionably been happy in restoring the true reading *πτοῖται*, which manifestly refers to Sappho’s *Τὸ μοι μὲν Καρδίαν ἐν στήθεσιν ἐπτόασεν*—“ ‘Twas this raised such tumults in my “ breast.”

P. 85. *storms—χειμώνων*—The reader of Virgil will hardly require to be reminded of the fine description of a storm in the first Georgic. “ *Sæpe etiam immensum*”—to “ *densissimus imber*.”

P. 86. *the author of the Arimaspeia—ὁ μὲν γὰρ τὰ Ἀριμάσπεια ποιήσας*—Aristeas of Proconnesus, now Marmora, is generally regarded as the writer of this poem, although of this the words of Longinus seem to imply a doubt. Tatian mentions him as prior to Homer, and Strabo even says that he was the præceptor of that poet. Herodotus speaks of him as the subject of many absurd fables long before his time : a circumstance which obliges us to assign to him a very remote antiquity. He wrote, in three books, the poem here cited on the wars of the Arimaspi, a fabulous people supposed to have been situated somewhere about Novogorod. With the exception of the lines here introduced, and as many more quoted by Tzetzes, the poem is lost ; but it probably was not worth preserving. It may seem strange that a description of a people dwelling in ships, whoever they may have been, should be found in a poem on the battles of a race living so far inland as Novogorod.

P. 86. *the sigh heaves their distended vitals—σπλάγχνοισι κακῶς ἀναδαλλομένοισι*—Pearce, Langbaine, and even Ruhnken have understood these words as relating to the nausea experienced at sea : a malady which may well occupy a prominent place among the evils of navigation. But Weiske has justly remarked that they would not very well apply to such seasoned sailors as are here spoken of, men who *ἴδωρ γαίουςι*.

Pope gives us, in his notes on the xvth book of the Iliad, a paraphrastic version of this passage from Aristeas ; in which, to make the false taste more glaring, he has aggravated the fault which Faber condemns. “ The author,” says he, “ imagined he had said something “ wonderful in these affected verses. I have *done my best* to give them “ the same turn ; and I believe there are those who will not think them “ bad ones.” This is hardly fair towards “ the author : ” but let us see what he has *done*.

Ye powers ! what madness ! How, on ships so frail,
(Tremendous thought !) can thoughtless mortals sail ?
For stormy seas they quit the pleasing plain,
Plant woods in waves, and dwell amidst the main.

Far o'er the deep, (a trackless path,) they go,
 And wander oceans in pursuit of woe.
 No ease their hearts, no rest their eyes can find,
 On heaven their looks, and on the waves their mind ;
 Sunk are their spirits, while their arms they rear ;
 And gods are wearied with their fruitless prayer.

Now this is perfectly libellous : and the very smoothness of the versification only adds to the offence, and increases the frigidity of the conceits.

There is additional reason, I think, for not thus understanding the words in reference to sea-sickness : for if Longinus had referred them to a nauseous idea, he would not so soon have forgotten what he had said in the preceding section, of the *μισητόν*, but would have set on them his mark of reprobation on this account also. A writer in the *Classical Journal*, No. 5, observes " Vix Longinus hæc πλέον ἄνθους ἔχειν dixisset " si verum ultimum de nausæ intellexisset."

P. 86. *instead of terrible only tawdry*—πλέον ἄνθους ἢ δέους—The common reading ὡς πλέον ἄνθος ἔχει τὰ λεγόμενα ἡδέως is plainly wrong. We owe the correction to Toll, who remarks in confirmation, " Postpaulo vocabit φοβερόν, quod hic δέος, opponetque τῷ γλαφυρῷ sicut hic τῷ ἄνθει." Faber thinks the antithesis in the fourth line " plenum esse frigoris et ignavia." I have not regarded the word ἄνθους as indicating approbation, and have rendered it accordingly.

P. 86. *Bursts as a wave*—ἐν δ' ἔπεισ', ὡς ὅτε κύμα—" Miror non " annotasse Longinum duorum versuum granditatem ex eo natam, quod " toti dactylica ἑδάσει incedant, qua nihil ἡρωϊκώτερον, ut ab Halicarnasseo " et Terentiano Mauro observatum est, et ipse aurium sensus probat."

FABER. Cicero quotes the following description of a tempest, in *De Oratore* iii. c. 39.

..... Inhorrescit mare,
 Tenebræ conduplicantur, noctisque et nimbium occæcat nigror ;
 Flamma inter nubes coruscat, cælum tonitru contremittit ;
 Grando mista imbri largifluo subita præcipitans cadit :
 Undique omnes venti erumpunt, sævi existunt turbines,
 Fervit æstu pelagus

" ubi omnia (says Toll) itidem τὰ χαλεπώτατα τῶν παρακολυθέντων " in tempestate describuntur, 'omniaque fere, quo essent clariora, " 'translatis (ut ait Cicero) verbis dicta sunt?' " It will be sufficient to refer to Virgil's very superior description in the first *Æneid* : " Incubuerunt mari"—to " intentant omnia mortem." And " Talia

“jactanti”—to “Dat latus : insequitur cumulo præruptus aquæ mons.” Toll’s critique upon these fine passages is elegant und just : “Nemo non facile animum adverterit hæc ab Homero desumta. Verumtamèn brevitās illa Homeri plus mihi habere videtur horroris, dùm uno velut contuitu omne periculum oculis subjicitur : at apud Virgilium nimium picta pleraque plus habent elegantix, quam terroris. Et possem ostendere, nisi — sed quisque suo utatur fruatur judicio : nec enim dubito, quin, singulis accuratè expensis, plerique concessuri sint, non ita se Virgilianâ illâ, atque Homericâ descriptione perturbari : adeo hæc simplex est et ingenua, nulloque fuco illita, sed ex ipsâ petita subministrataque veritate.”

P. 86. *and instant death*—*τυτθδν γάρ ὑπ’ ἐκ θανάτοιο φέρονται*—Toll endeavours, not very happily, to give the force of the unnaturally compounded preposition in his Latin version :

Eripiuntur enim vix desub faucibus Orci.

“Hoc artificium verba ad sensum accommodandi ex Homero didicit Virgilius,” says Pearce, “qui, (ut dicit Langbænius) monstrum Cyclopem non alio carmine quam monstroso, descripsit :

“Monstrum horrendum, informe, ingens, cui lumen ademptum.” It is needless to point out the numerous instances to be found in their two great Epics. The twang of Apollo’s bow, *ἄλλ’* in the beginning of the Iliad, and the fall of the ox, “procumbit humi bos,” in Virgil, are familiar to all. But in one of the Seatonian prize poems,—The Deluge, by Roberts, 1789,—the very mind of the reader is almost jerked off its hinges by the sudden stopping of the Ark :

..... The waves
Subsiding, sunk as if by gentle stealth
Insensible. On Ararat the Ark
Stopt !—

We are indeed well off if we are not pitched forward on our noses.

P. 86. *Aratus*—*Ἀράτος*—He was a poet, who flourished about 277 years before Christ, and was in high estimation at the court of Antigonus Gonatas king of Macedonia. He wrote many hymns and epigrams ; but his principal work was entitled *Phænomena*, a poem on astronomy, of which as a science Cicero, though he commends the work itself, says that Aratus was altogether ignorant. This poet has, however, the high honour of being quoted by the Apostle Paul, whose countryman he was : see Acts xvii. v. 28. The passage is from the *Phænomena* :

.... πάντῃ δὲ Διὶς κέχρημεθα πάντες
 τοῦ γὰρ καὶ γένος ἐσμεν· ὁ δ' ἥπιος ἀνθρώποις
 δεξιὰ σημαίνει

P. 87. *set before our eyes*—ἐνετύπωσε—This is a good description of the figure, called by Rhetoricians ἐντύπωσις, ἐκτύπωσις, or διατυπώσις, for each of these words seem to express what Quintilian calls *enargeia*, *evidentia*: of which an example is given from Demosthenes. It is a figure which paints in words, and places a matter completely before our eyes; and is again referred to in Sect. xv. ὅταν δ' λέγῃς, ὅπ' ἐνθουσιασμοῦ, καὶ πάθους βλέπειν δοκῇς. “An quisquam tam procul à
 “concipiendis imaginibus rerum abest, ut cum illa Ciceronis in Verrem
 “legit *Stetit soleatus prætor populi Romani cum pallio purpureo, tunicæque
 “talari, muliercula nixus in littore*: non solum ipsum os intueri videatur,
 “et locum, et habitum, sed quædam etiam ex iis quæ dicta non sunt,
 “sibi ipse adstruat? Ego certè mihi cernere videor et vultum, et oculos,
 “et deformes utriusque blanditias, et eorum, qui aderant, tacitam aver-
 “sationem, ac timidam vercundiam.” Inst. Lib. viii. c. 3, § 5.—
 “..... Sine dubio qui dicit expugnatam esse civitatem, complectitur
 “omnia quæcumque talis fortuna recipit: sed in affectus minus penetrat
 “brevis hic velut nuntius. At si aperias hæc quæ verbo uno inclusa
 “erant, apparebunt effusæ per domos et templa flammæ, et ruentium
 “tectorum fragos, et ex diversis clamoribus unus quidam sonus: aliorum
 “fuga incerta: alii in extremo complexu suorum cohærentes, et infan-
 “tium fæminarumque ploratus, et malè usque in illum diem servati fato
 “senes: tum illa profanorum sacrorumque direptio, efferentium prædas
 “repetentiumque discursus, et acti ante suum quisque prædonem
 “catenati, et conata retinere infantem suum mater, et sicubi majus
 “lucrum est, pugna inter victores. Licet enim hæc omnia, ut dixi,
 “complectatur eversio, minus est tamen totum dicere, quàm omnia.”
Ibid.

No finer example of this figure can, probably, be found, than the following from Sallust's description of the siege of Zama. While the assault of the walls is going on, a skirmish of cavalry on the plain is within the view of the besieged.—“Illi, qui mænia defensabant, ubi
 “hostes paullulum modo pugnam remiserant, intenti prælium equestre
 “prospectabant. Eos, uti quæque Jugurthæ res erant, lætos modo,
 “modo pavidos animadverteres; ac sicuti à suis audiri aut cerni possent,
 “monere alii, alii hortari, aut manu significare, aut niti corporibus huc
 “et illuc, quasi vitabundi, aut jacentes tela agitare.”

P. 87. *Archilochus*—Ἀρχίλοχος—a poet of the isle of Paros, the first writer of iambics: he flourished about 685 before Christ. But a few fragments of his poetry remain, which justify the character transmitted to us; bearing evidence of the vehemence and animation of style, which drove the unfortunate Lycambes to his fate. Quintilian thus characterizes him, x. c. i, “Summa in hoc vis elocutionis, cum “validæ, tum breves vibrantesque sententiæ, plurimum sanguinis atque “nervorum, adeo ut videatur quibusdam, quodd quoquam minor est, “materiæ esse, non ingenii vitium.”—Vide Sect. xxxiii.

P. 87. *It was evening*—ἑσπέρα μὲν γὰρ ἦν—The passage is in the oration περὶ στεφάνου, describing the tumult at Athens on the arrival of news that Elatea was taken by Philip.

P. 87. *splinters*—ἀραιώματα—This passage has sufficiently employed the ingenuity of the critics. If the word be taken in its confessedly general acceptation of *rimæ*, cracks, chinks, it is not very easy to comprehend how these can be συνοικοδομούμενα, (rather συνοικοδομούμενα,) built up in a wall: but I am willing to believe that the etymology of the word, ἀραιός, thin, will justify my translation; especially when standing, as it does here, in connexion with ψήγματα. It is, however, a matter of no vast importance, “Boni ac cordati (as Lipsius remarks,) semper “ita sentiunt, fallacem esse Criticam, et ignoscendum esse viris si “labantur interdum in proclivi istâ viâ.”—As if to shew what weighty matters may be hung on the smallest peg, on this have been suspended the Cyclopæan masonry, and the walls of Tiryus!

SECTION XI.

P. 87. *Amplification*—Αὐξήσις—Of this figure Quintilian treats fully and satisfactorily, *Lib.* viii. c. 4. Dr. Blair remarks that “it is not so “properly one figure, as the skilful management of several, which we “make to tend to one point.” “But the principal instrument by which “it works, is by a climax, or a gradual rise of one circumstance above “another, till our idea be raised to the utmost.” “The common “example of this, is that noted passage in Cicero, which every school-boy knows: ‘Facinus est vincere civem Romanum; scelus verberare; “prope parricidium, necare; quid dicam in crucem tollere?’” And in Cicero *pro Milone*, c. 4, “Est hæc non scripta, sed nata lex; quam “non didicimus, accepimus, legimus; verum è natura ipsa arripimus, “hausimus, expressimus; ad quam non docti, sed facti; non instituti, “sed imbuti sumus; ut si vita nostra in aliquas insidias, si in vim, si in

"tela aut latronum aut inimicorum incidisset, omnis honesta ratio esset expediendæ salutis." What an apparatus of words! and to enforce the simple right of self-defence. But the most celebrated, and perhaps the best known instance of Amplification in the Orations of Cicero,—too well known to be more than referred to here,—is that in the speech *pro Archia*, c. 7. "Nam cæteræ res neque temporum sunt neque ætatum omnium," &c. Consult also *Heineccii Fund. Stili Cult.* Lips. 1776, part. iii. c. 3, § 6.

P. 87. *in its several divisions*—κατὰ περιόδους—This is Weiske's mode of rendering it: but may not the word περίοδος be employed here to denote what we call "a paragraph?" I rather think this is also Aristotle's meaning, *Rhet. Lib. iii. c. 9, § 4*, λέγω δὲ περίοδον, λέξιν ἔχουσαν ἀρχὴν, καὶ τελευτὴν αὐτὴν καθ' αὐτὴν, καὶ μέγεθος εὐσύνοπτον κ. τ. λ. It seems to me that both Longinus and Aristotle had in view a larger division of any subject than what we usually denominate "a period." See note on αὐτῶ τῷ κύκλῳ, Sect. xl.

P. 87. *for aggravating incidents, or for corroborating proofs*—δείνωσιν πραγμάτων ἢ κατασκευῶν ἐπιβῶσιν—The usual reading is εἴτε δένωσιν, ἢ πραγμάτων ἢ κατασκευῶν ἐπίβ. . . . Ruhnken suggested ἢ πραγματικῶν κατασκευῶν, but since it seems agreed that the text as usually given, is faulty, I prefer, on the whole, the correction above, the merit of which belongs to the younger Weiske.

SECTION XII.

P. 89. *parts and members*—μορίων καὶ τόπων—Longinus here refers to what he had said in Sect. x. ἐπειδὴ πᾶσι τοῖς πράγμασι φύσει συνεδρένυει τινὰ μόρια.—The usual reading is ὀρίων,—but Portus and after him Toup, and all the commentators, have substituted μορίων, which is unquestionably the true correction of the passage. Longinus appears here to describe Amplification as the filling up or completing of a sentence, by supplying all those parts which may be regarded as *adjuncts* to the main idea, and all the *topics* naturally connected with it.

P. 89. *testimony*—πίστεως—See Aristot. *Rhet. iii. 13*; Quintil. *Inst. v. 10*; and Sect. xvi. of this treatise, ὅρκων πίστις. "Sed et collectivè πίστις sing. numero, præcipua, et, ut dicunt, essentialis illa pars orationis dicitur, quæ omnia continet ad rem probandam argumenta."—WEISKE.

P. 89. *proves*—ἀποδεί [χνυσιν It is not difficult to conjecture the substance of what is lost by this lacuna. The sentence now

imperfect was probably something like this, ἡ δὲ τὴν ἀπόδειξιν ποιεῖ φαίνεσθαι πιθανώτεραν: "the latter proves the matter investigated, but the former renders that testimony more credible." Our author next proceeded, perhaps, to mention the skill of Plato in the use of Amplification; which seems to have introduced a comparison of his style with that of Demosthenes. The comparison of Demosthenes with Cicero is a digression from his critique on the style of Plato, from which he returns at the commencement of the next Section. In the Vatican codex, 3, one leaf is missing here; in the Parisian codex, two leaves.

P. 89. *flashes*—ἀπαστράπτει—This is a suggestion of the great Bentley: and, however unwilling we may be to tamper with the text of an author, on the integrity of which we may have more reason to depend than in the present instance, yet who can for a moment resist the internal evidence here afforded!

P. 89. *the difference*—παράλλεται—Quintilian has expressed the peculiar excellence of the style of Demosthenes in a very few words. "Oratorum longè princeps, Demosthenes, ac penè lex orandi fuit: tanta vis in eo, tam densa omnia, ita quibusdam nervis intenta sunt, tam nihil otiosum, is dicendi modus, ut nec quid desit in eo, nec quid redundet, invenias." Inst. x. c. i. And Cicero himself readily allows this pre-eminence to Demosthenes; although the bent of his genius, which inclined him to prefer a more diffuse style, makes him look for greater copiousness, and a fuller flow in the periods of the Grecian orator. "Ipse Demosthenes, quamquam unus eminet inter omnes in omni genere dicendi, tamen non semper implet aures meas: ita sunt avidæ et capaces, et semper aliquid immensum infinitumque desiderant." De Oratore. "The copious and varied declamation of Cicero, (says Dr. Gregory,) will make a *quicker* impression than the simple nervous eloquence of Demosthenes: but *this* gives the highest and most durable satisfaction to a fine taste." If I might presume to question the accuracy of so eminent a critic, I should be tempted to place Demosthenes in this remark, in the station which he has assigned to Cicero; though I should rather hesitate to deprive him of all that I should thereby seem to appropriate to his rival. In comparing them Quintilian has shewn much discrimination and judgment; and as he has obviously formed his style on the model of his countryman's, we are not to be surprised at his leaning towards him. "Ciceronem cuicunque Græcorum fortiter opposuerim. Nec ignoro quantam mihi concitem pugnam Quorum virtutes plerasque arbitror similes;

“ consilium ; ordinem dividendi, præparandi, probandi rationem ; omnia
 “ denique quæ sunt inventionis. In eloquendo est aliqua diversitas :
 “ densior ille, hic copiosior : ille concludit astrictius, hic latius pugnat :
 “ ille acumine semper, hic frequenter et pondere : illi nihil detrahi potest,
 “ huic nihil adjici : curæ plus in illo, in hoc naturæ Cedendum
 “ verò in hoc quidem, quod et ille prior fuit, et ex magna parte Cice-
 “ ronem, quantus est, fecit.” Inst. x. 1. All this is just, and the parallel
 is beautifully drawn : but who does not perceive that Longinus, whether
 from greater impartiality of judgment, or from a finer taste, or from a
 keener perception of the higher excellences of oratory, has more accu-
 rately discriminated, and more admirably expressed the respective merits
 of these great orators ?

A very incorrect notion is nevertheless entertained by some, concern-
 ing the exuberance of Cicero's style, from their not considering that in
 him it is never, what it is in some others, pompous inflation and mere
 verbosity. Had this been the case, he would never have merited the
 splendid reputation, which made the name of Cicero, in Quintilian's
 opinion, but another name for Eloquence itself : “ apud posteros verò id
 “ consecutus, ut Cicero jam non hominis, sed Eloquentiæ nomen
 “ habeatur.”

P. 89. of *Demosthenes and of Cicero*—ὁ Κικέρων τοῦ Δημοσθένους—
 It appears that Cæcilius wrote Σύγκρισις Δημοσθένους καὶ Κικέρωνος,
 (see Weiske, p. 8. *not.*) a circumstance which probably suggested
 these remarks. But because no notice is here taken of this comparison,
 Weiske has started a doubt (p. 101, *not.*) whether the present treatise
 is rightly attributed to Longinus. I confess it does not appear to me
 how he draws this inference. Whoever wrote the treatise, did it, as
 himself tells us, to supply what he regarded as omissions in a work
 which Cæcilius had written on the same subject. The author of this
 treatise certainly might, if he knew of the σύγκρισις of Cæcilius, have
 mentioned it here : but there was no necessity for his doing this. The
 question however is, how the omission can possibly affect the *genuineness*
 of the present treatise ?

There is an inference which might be drawn, I think, more legiti-
 mately from his silence respecting a similar comparison by Quintilian,
 Lib. x. c. 1, viz. that the present Treatise was antecedent to the great
 work of the Roman critic. And, on the other hand, had it ever fallen
 under the notice of Quintilian, he was too generous and liberal not to
 have mentioned it with due commendation. But that it should have

remained unknown to him will occasion no surprise if we regard it as what it professes to be,—merely a private essay composed at the request of a friend, and which, notwithstanding its surpassing merit, seems not then at least to have been made public.

P. 90. *familiar topics*—*τοπηγορίαις*—This enumeration of the subjects best suited for employing the diffuse style, seems to require our particular consideration; more especially as critics of no small reputation have described them diversely.

Weiske, in his useful and generally accurate Index renders the word *τοπηγορία*, *communis loci tractatio*, which to many readers I fear is merely *ignotum per ignotius*. Might we not say that it means a moral or political maxim, *general* in its nature, which is applied to illustrate or confirm a *particular* hypothesis? Thus, if we should maintain that—“Every brave man deserves admiration and respect for his courage;” this would be a common-place, or familiar topic, which we might apply particularly to the character of Alexander, or of Marlborough. Thus also we might employ the common-place—“Ingratitude is odious:”—or—“Affectation is disgusting,”—to illustrate the characters of individuals. In Isocrates topics of this kind are so numerous as to offend against correct taste, and in no small degree to enfeeble his style. Cicero, in all his writings, more especially in his most elaborate orations, abounds with *τοπηγορίαις*. The great Roman orator, however, introduces them with consummate skill, and gives them so elegant a finish, that they constitute perhaps the most admired passages in his works. Witness the praises of a country life in the oration for Roscius: the superior excellence of that renown which is won by mercy, over that which is given to personal bravery, in the oration for Marcellus: and the fine eulogy of a literary taste, in that for Archias the poet.

By the word *ἐπιλόγαις*, which seems to be used here in a sense somewhat different from that which it bears in Section ix. some have understood a *digression*, or an *interruption of the subject in hand*, by the introduction of foreign matter. Indeed, to take the word here in the sense usually assigned to it, of a *peroration*, seems quite inconsistent with the precepts given for the management of perorations by the most eminent critics. Quintilian, *Lib. vi. c. 1*, describes a peroration as “*Rerum repetitio et congregatio, quæ Græcè dicitur ἀνακεφαλαιώσις, à quibusdam Latinorum, enumeratio, quæ memoriam judicis reficit, et totam simul causam ponit aute oculos.*” Now, this is so unfit an occasion for diffuseness, that the same author adds: “*In hac, quæ*

"repetemus *quam brevissimè dicenda sunt*, et quod Græco verbo patet, "*decurrendum per capita* : nam si morabimur, non jam enumeratio, sed "*altera quasi fiet oratio*." Common sense, no less than correct taste, so entirely concurs in this remark, that I cannot agree with those who translate ἐπιλόγος here, by *peroration*.

Nor am I satisfied to render it in the only way besides, in which I conceive it can be rendered : for, if we take it to mean a *digression*, besides that it would seem to anticipate the subject next mentioned, I cannot see the fitness of a diffuse style for such a purpose. The codex Eliensis will, in my opinion, suggest the only solution of the difficulty ; in the margin of which we have the word ἀπολόγους, which seems also to have been the reading in the codex used by Portus. Now, who does not see at once, the aptitude of diffuseness of style to the *Apologue*, or moral fable ?

As to the next subject, παραδόσεις—which should unquestionably be παρέκτασεις,—I have already said that I do not understand in what way the diffuse style is particularly adapted to *digressions*. To the *excursus* or *egressio*, which is Quintilian's rendering of παρέκτασις, he tells us himself that it is *not* suited. Lib. iv. c. 2. "*nec unquam debet esse nisi brevis*." In the same book, c. 3, where he treats expressly "*de Egressione*," he mentions a custom which had found its way into the forum from the schools of rhetoric, of indulging in declamatory digressions, chiefly calculated to shew off the talent of the speaker. Digressions, however, if introduced on proper occasions, and managed with judgment, the critic does not wholly condemn. They may then have been regarded as fit subjects for the diffuse eloquence ; and it is possible that Longinus may have had such as these in view, in the passage before us. But whatever may have been the opinion of others, it was not that of the great Roman critic : for, after he has pointed out the cases in which they may be tolerated, if not commended, he adds, "*Verum hæc breviter omnia*." And indeed this precept appears so entirely consonant with the dictates of a refined taste, that I am more than half inclined to suspect the word which now stands in the text.

The φραστικά and ἐπιδεικτικά may be regarded as both belonging to the same class, "*splendid and showy*," admitting of much rhetorical ornament. τὰ φραστικά, Long. sect. xxxii. "*materia, quæ capit insignem et splendidam elocutionem*." τὰ ἐπιδεικτικά, "*ad ostentandum ingenium et eloquentiam comparata*:" applied chiefly to oratory and poetry. We find no difficulty in recognizing the fitness of diffuseness in compositions of this kind.

Nqr is the propriety of an exuberant style in historical and physiological subjects less apparent. As these are both of them at the same time didactic and narrative, and should therefore combine the utmost perspicuity with an easy flow of expression, it is obvious that exuberance, though perhaps differently modified in each should be the characteristic of them both.

SECTION XIII.

P. 90. *Plato*—Πλάτων—The high admiration in which Plato was held by our author, is sufficiently apparent in many parts of the present treatise; and, indeed, we are told that, in consequence of it, he honoured the memory of his favourite with an annual festival. Ruhnken remarks that the very figure, which he here employs, to describe the style of Plato, is borrowed from that writer himself: οἷον ἐλαίου βεῦμα ἀφορητὶ ῥέοντος. Theæt. p. 115, B.

I conceive that χεύματι is not here a *stream*, but a *tide* of the ocean: and this seems to be justified by καθάπερ τι πέλαιος, εἰς ἀναπνεύταμενον κέχυται πολλαχῇ μίγεθος: Sect. xii. and also by what follows, οὐδ' ἐν ἥττον μεγεθύνεται.

P. 91. *imitation and emulation*—μιμησίς καὶ ζήλωσις—This must not, however, be carried to the length of plagiarism. We have many good examples of this fair and honourable rivalry in even the greatest of the classic poets. The Dido of Virgil is an imitation of the Medea of Apollonius Rhodius: and the Georgics are imitations of Nicander and Hesiod and Theocritus, though greatly surpassing the originals. I will instance one of these legitimate imitations by an English poet.

"O fortunatos nimium sua si bona nôrint

"Agrícolas

"Si non ingentem foribus domus alta superbis

"Mane salutantum totis vomit ædibus undam," &c. &c.

Georgic. ii. 458-474.

"O knew he but his happiness! of men

"The happiest he, who, far from public rage, &c.

"What tho' the dome be wanting, whose proud gate

"Each morning vomits forth the sneaking crowd," &c.

Thomson, Autumn, fn. to "poetic ease."

P. 91. *the Pythoness*—Πυθίαια—From a fissure in a rock at Delphi, there issued,—no very unusual occurrence,—what seems, from the effects it is represented to have had on the human frame, a natural stream of carbonic acid gas. Over this fissure a stool,—the tripod,—was placed, on which a female was forcibly made to sit, and inhale, (for

thus only could the symptoms described have been produced,) the noxious effluvia. An artful interpretation was given to the poor creature's struggles, groans, and incoherent words, while in the agony of partial suffocation; and the oracle, which was, in reality, a mere figment of the priests, was delivered in one or more hexameter verses.

The words here quoted by Longinus from some poet now unknown, seem, although the metre has been disturbed in the quotation, to have constituted an iambic trimeter, which a writer in the *Classical Journal*, No. 5, suggests might be as follows :

Ῥῆγμ' ἴσσι γῆς ἀναπνέον ἀτμὸν ἔνθεον.

P. 91. *emanations*—ἀπόρροιαι—It has been imagined that there is an allusion in this word, and νάματος, which follows after, to Homer, *Il.* xxi. v. 195. I rather think, however, that Longinus had no such allusion in view; for, in the sense supposed, the word would not accord with the ἐπιπνέόμενοι which follows. If the allusion is limited to the expression τοῦ Ὀμηρικοῦ ἐκείνου νάματος, κ.τ.λ. I think it is not only very probable, but very elegant. The passage has been a favourite subject of imitation by the poets: as Manilius, *Lib.* ii. panegyricizing Homer, says

————— cujusque ex ore profusus
Omnis posteritas latices in carmina duxit,
Amnemque in tenues ausa est deducere rivos.

And Ovid. *Trist.* i.

Adjice Mæoniden, à quo, ceu fonte perenni,
Vatum Pieriis ora rigantur aquis.

Dionysius *de Struct.* Sect. xxiv. says κορυφὴ μὲν οὖν ἅπαντων καὶ σκοπὸς, ἐξ οὗ πάντες πόταμοι καὶ πασᾶ θάλασσα, καὶ πᾶσαι κρηναί, δικαίως ἂν Ὀμηρος λέγοιτο.

P. 91. *Herodotus*—Ἡρόδοτος—The Homer of history. He wrote in the Ionic dialect, and his style exhibits all the elegance and sweetness for which that dialect is celebrated. His great work is an account, in nine books, distinguished by the names of the nine Muses, of the wars between the Greeks and Persians, down to the battle of Mycale. With this are combined very curious and interesting histories of the Egyptians, and other celebrated nations of antiquity. He read his work publicly at Athens 445 years before Christ.

Toup reads this passage, Τί; μόνος Ἡρόδοτος Ὀμηρικώτατος ἐγίνετο;—which will scarcely be disputed.

Stesichorus was a lyric poet of Sicily, who flourished about 612 years

before Christ. He is said to have taken his name,—which means “the placer of the chorus,”—from his first dividing the choral ode into strophe, antistrophe, and epode. His works, which were written in the Doric dialect in twenty six books, are, with the exception of about 50 or 60 lines, entirely lost. They are highly commended by the ancient critics: and Dionysius goes so far as to pronounce that, with all the elegance and grace of Pindar and Simonides, he excelled them both in dignity and sublimity.—Of Archilochus, see Sect. x. p. 192.

P. 91. *Ammonius*—οἱ περὶ Ἀμμώνιον—The mention of Ammonius here is very embarrassing. He can hardly be the celebrated Ammonius Saccas, the chief of the eclectic school of philosophy. But see more on this subject in Disquisition the first.

P. 91. *embellished*—ἐγκαταμίξαι—Manutius edited ἐμειβάσαι: but Robortellus ἐπακμύσαι, in which he is supported by all the M.S.S. Toup conjectured, and edited ἐγκαταμίξαι, and to this reading I am, on the whole, inclined. Weiske however prefers the usual reading ἐπακμάσαι, in the sense of “to grow ripe upon, as the vine ripens by leaning on another tree:” metaphorically spoken of an inferior “genius” fostered into vigour and maturity, by the mellowing influence of a “superior mind.”

SECTION XIV.

P. 93. *persuaded*—πειθίσθαι—There is the greatest uncertainty respecting this word, nor do the codices at all remove the doubts which rest upon it; and the remarks of the commentators only render the skein still more tangled. Were I allowed to add my conjecture, where conjecture seems to have been too busy already, I should say that the whole passage refers to the regular course of a judicial process: ἀγώνισμα—trial, suit: δικαστήριον—tribunal: θίατρον—the court: κριταῖς—judges: μάρτυσιν—witnesses: and probably εὐθύναι—may have reference to the sentence. If so, may not καὶ μὴ πταῖσαι, as suggested by Langbaine, be here a law-phrase, something like, *and not lose his cause,—and not suffer a nonsuit?*

However, as something was necessarily to be changed, I have in the translation, contented myself with reading πειθίσθαι instead of Toup’s καὶ μὴ παῖξαι,—or Weiske’s πεπαῖχθαι, neither of which satisfied me. “Judicent Græcorum filii.”

The M.S.S. and edd. in the last sentence of this Section give us the choice of ἔλως, ἔλῃς, and ἔλον. I prefer the last.

the most perfect of the tragedies of Euripides,—the *Medea*,—in which the tenderness of the mother is so finely contrasted, and even blended, with the inexorable rage of the injured wife : while over all there is thrown an indescribable and appalling feeling of mystery, by the circumstance that these passions are working in the breast of one possessed of strange, unearthly, undefined powers !—of an enchantress ! In fact, there exists not in the whole range of dramatic poetry, any thing so finely conceived, or, on the whole, so highly wrought as the *Medea*. Euripides wrote seventy-five dramas,—(some say one hundred and twenty,)—of which eighteen tragedies, and one satiric drama are extant. He died B. C. 407.

P. 94. *Lash'd*—μαστίγεται—“ Observari potest Græcos, quoties aut ipsum corpus, aut pars corporis exprimitur, vel activâ vel mediâ voce “ indifferenter uti : qui mos non benè perspectus, quosdam valdè cruciavit. Sic dicunt λούειν σῶμα, vel λύνεσθαι σῶμα.” Wakefield Silv. Crit. i. 37. In the next passage “Ελα Musgrave reads μηδὲ ἐμβάλλον— which most, I think, will prefer.

P. 94. *To the seven*—ἑπτα—These passages seem to be taken from the *Phaëton*, a lost drama of Euripides. Pearce gives us the first of these words with the tenuis : I know not to which, of Musgrave or More, we are indebted for the corrected reading with the aspirate. In the next passage τσσαῦτ' ἀκούσας εἶτα, we have a variety of readings of the last of these three words. Some M.S.S. and edd. have τῖς, which was edited by Barnes, and approved by Pearce. A writer in the *Classical Journal*, (5,) prefers τὰς. Porson *Advers.* p. 275, says “ Istâ vocula “ eruditorum quosdam ita malè habuit, ut Salmasius et Toupius χερσ’ “ Heathius et Musgravius παῖς corrigant, quod citat Valck. ad Hippol. “ 1188, sed perperàm. Inter participium et verbum εἶτα solenniter “ intercedit. Vide Dawes, *Misc. Crit.* p. 284.”

P. 95. *Æschylus, also*—τοῦ δ' Αἰσχύλου—The well-known story of Bacchus having visited Æschylus in person, and urged him to dramatic composition, appears to have originated in the character of his genius, as it is most commonly exhibited in his tragedies. Of these, unfortunately, out of more than seventy, only seven have descended to us. But, in describing this poet as writing under the inspiration of Bacchus, we ought, perhaps, to say that the God seems to have altered materially the usual quality of that inspiration in the *Prometheus*, where all is grand, wonderful, and severe. His other dramas abound with touches of tenderness, delicacy, and love, which would not have disgraced

Anacreon; nay, many of them surpass in sweetness even the Teian himself. The most fascinating, and almost voluptuous traits are hit off, with singular felicity, at a stroke; witness the *μαλθακὸν ὄμματων ἑὸς*, the *δῆξιθυμον ἔρωτος ἄνθος*, and a thousand besides, equally happy. These, however, are hardly so characteristic of the poet, as those magnificent creations of his mind, which place him in the highest class of sublime writers, and are universally acknowledged to rank among the finest productions of human genius. He died B. C. 456,

P. 95. *Sophocles*—ὁ Σοφοκλῆς—This great master of the Grecian drama is favourably contrasted, in many essential points, with his rival, Æschylus. His distinguishing excellence consists in a skilful management of the fable, and the graceful developement of its incidents: and his composition partakes of the harmony and delicacy which we are told were the characteristics of his mind and of his person. In perusing his tragedies after those of Æschylus, we perceive with pleasure the advancing refinement of Grecian literature, and the progressive civilization of the Athenian people. Even when he surrounds himself with the terrible and supernatural forms to which the legends and superstitions of a nation, just awaking to politeness and freedom, gave birth, without decking them in too delicate a garb, or hiding their terrors under a veil which would have rendered them less fit for the purposes of the tragic Muse, he nevertheless diffuses around them a delightful atmosphere of beauty and repose. Of all the Greek tragedians he has given us the most perfect picture of female loveliness, in the tender, filial, affectionate Antigone. Out of a hundred and twenty of his dramas, no more than seven remain; the finest of which is reckoned the *Œdipus Tyrannus*. He died B. C. 406.

P. 95. *freed from its harshness*—ἐφηνύνας—It is not very apparent in what respect Euripides is here less harsh than Æschylus. Toll says, "Suavius est cum aliquo insanire dici, quam solo ejus instinctu ad furorem abripi." But, says Weiske, "Mihi Euripideum propterea mollius videtur, quia in totius montis notione, res etiam animata . . . comprehenduntur, quibus propriè furor tribui potest." I can only add *utrum horum*, &c.

P. 95. *burying himself*—ἐαυτὸν . . . θάπτοντος—These words seem to express, in a manner unaccountably imperfect, the circumstances as related by Sophocles. *Œdipus*, after receiving a mysterious but audible call, retires with Theseus only: while the narrator, in the act of with-

drawing the daughters, looks back,—but Œdipus has disappeared!—and the king is seen standing alone, in an attitude of pious astonishment.

ὥς δ' ἀπήλθομεν,
 χρόνῳ βραχεῖ στραφέντες, ἐξαπίδομεν
 τὸν ἄνδρα, τὸν μὲν, Ὀυδαμοῦ παρόντ' ἔτι,
 ἄνακτα δ' αὐτὸν ὁμμάτων ἐπίσκιον
 χεῖρ' ἀντιχόντα κρατὶς Œd. Col. 1716.

It is the mystery, in which the departure of Œdipus is involved, which so advantageously displays the imagination of Sophocles. It sets the spectator's imagination also at work, and produces an effect which no stage-trick, nor any description of a supernatural incident could have equalled.

P. 95. *at the return*—κατὰ τὸν ἀπόπλουν—It seems very doubtful whether the reference here is to the same work as that in Aristotle's Poetic, ἐν τῇ Ἰλιάδι τὰ περὶ τὸν ἀπόπλουν. The more probable supposition is that the critic here refers to the Polyxena, one of the lost tragedies of Sophocles; in which the ghost of Achilles appears to his departing friends, and demands the sacrifice of the captive princess. But how the incidents were managed, and to what particular part of them the commendation of Longinus applies, it is now quite vain to conjecture. All the traces still remaining of them may be found in the Troades of Seneca, v. 167, and perhaps in Ovid, Met. xiii, 441. For a satisfactory note on the passage in the Poetic see Twining, ii. 159, 8vo.

P. 96. *Simonides*—Σιμωνιδέου—We learn from Suidas that this ancient poet was the son of Crinus, of Amorgos, one of the Cyclades. He wrote iambics, and some have attributed to him the invention of them. Of these there are fragments, amounting together to about 150 lines, περὶ γυμνασίων γυῖμαι, *iamb. trim. acat.* which certainly are not remarkable for their gallantry. He wrote also two books of Elegies, of which we have only one short but beautiful fragment. He is thought to have flourished B. C. 540.

P. 96. *Transitions*—παραβάσεις—It is generally agreed that this passage suffers from some error of transcription. Petra recommends *παραβάσεις*, and Faber *ὑπερβάσεις*: but, although *παραβάσεις* may come from the theatre, as Langbaine affirms, yet I think it may keep its ground here, to express *ἐς ἄλλο τι τοῦ λόγου μέρος παραβαίνειν*. Perhaps I may be too rash; but I think the following reading would make the sense clear, without offering violence to the laws of criticism: especially as the word I have ventured to insert might easily have

escaped the eye of a transcriber from its similarity to ποιητικόν, in the same sentence. Δειναὶ δὲ καὶ ἔκφυλοι αἱ παραβάσεις, ἥνικ' ἂν ἡ ποιητικὸν τὸν λόγον ἢ μυθῶδες τὸ πλάσμα ποιῶσι.

P. 96. *Thus our famous orators, forsooth—*ὥς ἤδη νῦν Δία καὶ οἱ . . . Δινοὶ ῥήτορες—Portus is right in understanding νῦν Δία ironically. As to Toup's fancy that Longinus had Quintilian in his eye, in this passage, the coincidence is too remote, were there no other reason for rejecting it. The words of Quintilian to which he refers, are these, Lib. ix. "Novi vero et præcipue declamatores audacius, nec mehercule "sine motu quodam imaginantur." Where is the similitude?

P. 96. *proofs and arguments—*πραγματικαῖς ἐπιχειρήσεις—"Ap-
pellant rhetores antiqui modum tractandi argumenti ἐπιχείρησιν, eaque
"dicitur πραγματικὴ, quoniam ejus ope causa ipsa tractatur et firmatur;
"sen quoniam ad τὸ πραγματεύεσθαι τὸν ἀγῶνα pertinet; hoc est,
"ad causam modo quodam (oratoriè) tractandam. Oratoris enim
"πραγματεία est tractatio causæ."—MORUS.

It seems then, that we are here to understand by ἐπιχειρήσεις, the proofs, facts, and arguments employed by expert men in the conduct of business; Polyb. xii. 8, and by πραγματικαῖς, their use in the conducting of a real cause, in contradistinction to the μελέται, or fictitious causes of the schools.

P. 97. *Hyperides—*ὑπερίδης—Of this illustrious and unfortunate Athenian, the disciple of Plato and Socrates, and the rival of Demosthenes, only one oration remains. The dreadful and heroic sacrifice, which, after the defeat at Crannon, he made for his country, is well known. He was put to death by Antipater, B. C. 322. Vide Plutarchum in vit.

P. 97. *is hidden—*ἐγκρύπτεται—The same figure differently expressed is found in the seventeenth section, φέγγη ἐναφανίζεται περι-
αυγόμενα. For, says he, τίτις ἐνταῦθ' ὁ ῥήτωρ ἀπέκρυψε τὸ σχῆμα;
δῆλον, ὅτι τῷ φωτὶ αὐτῷ.

P. 97. *These . . . may suffice—*Τοσαῦτα . . . ἀρκέσει—Our author here closes the *first* head of his division, and proceeds forthwith to the *third*, taking no notice of the *second*. See Section viii. But, as the end of this section has suffered, it is probable that he gave, at large, in this place, his reasons for deferring the consideration of the second head, the Passions, to be treated in a separate work; and that the casual mention of such an intention, at the end of the last section, was merely a reference to what he had here said already.

SECTION XVI.

P. 97. *figures—σχημάτων*—Longinus very properly declines entering on the consideration of figures more at large than seemed requisite for the proof of his position, that, when judiciously managed, they conduce materially to sublimity of style. To have done otherwise, would have been to overlay a brief treatise of philosophical criticism with a bulky system of rhetoric. For the same reason, he does not find it necessary to dwell on the division of them, which he had made in Sect. viii. into figures of thought, *νοήσεως*, or metaphors, and figures of words, *λέξεως*, or tropes. Those who wish to see this subject skilfully dealt with, may read Quintilian, Lib. viii. c. 6, and Lib. ix. c. 1, 2, 3. Dr. Beattie's *Essay on Poetry and Music*, p. 236, &c. Dr. Blair's *Lectures*, Vol. i. p. 316, &c.

P. 98. *part of the Sublime—μεγίσθους μέγας*—This will hardly be questioned. A subject deficient in innate grandeur may be aggrandized, by associating it with grand objects, through the means of metaphor, comparison, or other suitable figures. Seneca thus gives us a sublime idea of Cicero's genius, when he compares it to the majesty and extent of the Roman Empire. "Illud ingenium quod solum Populus Romanus par imperio suo habuit." *Controu.* Lib. i.

P. 98. *to treat accurately of them all—τὰ πάντα διακριθεῖν*—Our author here alludes to the infinity of nice distinctions in rhetorical figures, and the endless disputes about the names by which they should be designated, which had originated in the schools. In fact they had carried their subtleties so far as to make Quintilian exclaim "penè jam quicquid loquimur figura est." Again: "Scio quam multiplicem habeant, quamque scrupulosam disputationem: sed ea non pertinent ad præsens meum propositum." And so says Longinus.

P. 98. *I swear by those—οὐ μὰ τοὺς*—Orat. de Corona, p. 124, Ed. Oxon. Longinus praises the skill, with which Demosthenes introduces the mention of the three most glorious victories achieved by the Athenians,—over the Medes at Marathon, the forces of Xerxes at Salamis, and those of Mardonius at Plataea,—so that, while he recalls these great exploits to their memory, he may make them lose sight of their ill success at Chæronea. But it is the *ὁμοτικὸν σχῆμα*, the *figure of adjuration*, which raises the passage to the very perfection of Sublimity. This, as Weiske [Diss. Crit. xviii.] remarks, "lectorem . . . in admirationem et ἀπορίαν quandam conjicit, quia tot et tantarum rerum cogitatione obruitur, quot et quantas simul animo capere non

"potest." For this effect it was always most highly extolled by the ancients : and doubtless they could enter more fully into its spirit and feeling than we can do, at the present day. Our profession of a purer faith renders us comparatively insensible to the stirring figure, which, to their apprehension, placed their valiant ancestors, at once, in the rank of demi-gods. Thus Aristides the Orator, ii. 440. Τὸ δὲ καὶ ὁμῶσαι ὡς κατὰ θεῶν τῶν προγόνων, τοῦτο ἔχει τὴν ὑπερβολὴν τῆς σεμνότητος· οὐ μὰ τοὺς ἐν Μαραθῶνι προκινδυνεύσαντας τῶν προγόνων. Thus also Plutarch, in his treatise on the *Glory of the Athenians*, at the end : Δημοσθένους περὶ τοῦ στεῦράνου ἐν ᾧ τοῦτο λαμπρότατον, καὶ λογιώτατον, ὁ ῥήτωρ πεποίηκεν, ὁμῶσας τοὺς ἐν Μαραθῶνι προκινδυνεύσαντας τῶν προγόνων. And Quintilian xii. c. 10, 2, "Quid denique Demosthenes ? non cunctos illos . . . sublimitate, vi, impetu, cultu, compositione superavit ? non insurgit locis ? non figuris gaudet ? non translationibus nitet ? non oratione ficta dat tacentibus vocem ? non illud iusjurandum per caesos in Marathone ac Salamine propugnatores Reipublicæ, satis manifesto docet præceptorem ejus Platonem fuisse ?" And thus Lucian, in his encomium of Demosthenes, ingeniously represents him, after he had drunk the poison, in the temple of Neptune in Calauria, as saying with his last breath, ἄγε δὴ τοῦτον, ἔφη, πρὸς Ἀντίπατρον, Δημοσθένην δὲ οὐκ ἄξις· οὐ μὰ τοὺς—καὶ μοὶ μὲν ἐφαίνετο προσθήσειν τοὺς ἐν Μαραθῶνι πεπτωκότας, ὁ δὲ, χαίρειν εἰπὼν, ἀπέπτε.

Faber is so delighted with the passage, and the remarks of Longinus upon it, that he breaks out into this amusing piece of declamation : "Si quid olim ab omnibus dicendi magistris tractatum, versatumque fuit, in iis est, quod legis. Sed, sciens et expertus dico, qui illos legerim, omnes, si cum Longino conferantur, dum Criticam suam exercent, pueri sunt."

P. 98. *an apostrophe*—ἀποστροφὴν—"Diligens est Longinus in ordine, quem ipse proposuerat, servando. *Figura* igitur nomine *apostrophēn* appellat iusjurandum, quod per se non est figura." Weiske. It appears very strange that critics of high name should persist in retaining the word *ἑὸς* in this sentence, and in Sect. ii. when common sense so clearly points out the true reading in the word *παθός*. See the note on this word in Sect. ii. For *παιώνιον* there seems to be an authority in Clemens Alexandrinus, who speaks of baptism as *παιώνιον φάρμακον*, *salubrem peccati medicinam*; yet, supported by the authority of several M.S.S. the preference will, I think, be given to

παιώνειόν. As to μεθιστάως, which is not very intelligible, a writer in the Classical Journal, No. 5, offers a suggestion, which I gladly embrace: "Manutius, quem sunt plerique editores secuti, edidit "μεθιστάς, et rectè forsan, modo scribas μεθιστάς ὡς εἰς ὑπερς
 "Ita enim ceteris participiis, παριστάων, ἐντιθείς, καθιείς, melius "convenit." For κουφιζομένους Hudson reads κουφιζομένοις which is obviously better.

After all, there is, probably, some *menda* lurking in this outrageously long period, the structure of which, as we now have it, is assuredly not to be commended. I have judged it not only expedient, but absolutely necessary, to divide it in the translation; and have found in it ample matter for *four* periods, and those certainly not offending by their brevity.

P. 99. *Eupolis*—Εὐπόλιδι—A writer of the *prisca comædia*, of whom Macrobius, *Saturnal.* Lib. vii. c. 5, "Notus est omnibus Eupolis "inter elegantes habendus veteris comædiæ poëtas." He was an Athenian; and lost his life in a naval battle between his countrymen and the Lacedæmonians. His comedies are said to have been chiefly of a political cast, and to have blended elegance with the most caustic severity. All his works are lost.

P. 99. *Now, by my fight at Marathon*—Οὐ γὰρ μὰ τὴν Μαραθῶνι—It is with my predecessor's, Dr. Smith's, version of these lines of Eupolis, that Toup makes himself so merry. "Quæ ita festivissime "vertit, *verus Musarum sacerdos*, Gulielmus Smith, Decanus Cestrensis:

"No, by my labours in that glorious field,

"Their joy shall not produce my discontent."

"Atqui, mi homo, χαίρων est *imprudens*." In proof of which he might have cited the line in Soph. *Œdip. Tyr.* 371.

Ἄλλ' οὐτι χαίρων, δὲ γὰρ πημονὰς ἐρεῖς.

"Eandem vim habet etiam γεγηθώς, ib. 376: eodem modo κλάων, "ib. 409, et Eurip. *Hipp.* 1086, et πρὶν κλάειν τινά. Eurip. *And.* 578." The translation is unfortunate, to be sure: but Boileau is not the safest of guides in translating Greek; and Smith was plainly seduced from the original by these two lines:

"On ne me verra plus affligé de leur joye.

"J'en jure mon combat aux champs de Marathon,"

the pretty antithesis of which he could not resist, and has certainly made more antithetical. Nothing indeed was wanting to either the Dean or the Frenchman, but a deeper knowledge of the language they were translating.

P. 99. *objected to the orator*—ὅπῃντα τῷ ῥήτορι—Every one will perceive that, according to Faber's conjecture, this should be ὅπῃντα τις τῷ ῥήτορι. "Ipse Demosthenes sibi illud opponit, quod objicere possint auditores: ideoque callide, ut in fine dicitur, φθάνει τὸν ἀκρατὴν, et efficit ut nemo tale quid in ipsum conferre velit." And Toup, for διὰ ταῦθ' ἐξῆς, has edited διὰ ταῦτα τὰ ἐξῆς, a manifest improvement,—from whom derived he does not inform us. Καλονίζεις, from κανὼν, the beam of a balance. At the end of the section, οὐ τοὺς, should be οὐχὶ τοὺς, on the authority of the Parisian and Laurentine M.S.S.

SECTION XVII.

P. 100. *a judge in the last resort*—πρὸς κριτὴν κύριον—That is, from whom there lies no appeal. The younger Weiske is right: "penes quem est arbitrium rei, qui et deliberat et decernit, et à quo provocari non potest."

Ruhnken, for ἡγεμόνας ἐν ὑπερχαΐς, would read ἐν ἐπαρχίαις, *præsides provinciarum*. Toup defends the received text. I see no necessity for altering it.

P. 101. *roused into wrath*—ἀποθηριούται—And, as Longinus had said in Sect. i. τὸ πιθανὸν ὡς τὰ πολλὰ ἐφ' ἡμῖν, he adds here, in perfect consistency with that remark, πρὸς τὴν πειθῶ πάντως ἀντιδιατίθεται. The judge, provoked to wrath by those artifices which he regards as tokens of contempt for his understanding, though he may abstain from any manifestation of anger, bars his mind against all the powers of persuasion on the part of the orator, (τεχνίτου ῥήτορος,) who has placed too great a reliance on the resources of his craft. Cicero has skilfully guarded against this kind of suspicion by extreme simplicity of narration, in his oration for Milo. See *Quintil.* iv. c. 2.

P. 101. *a figure is most effective*—ἀριστον δοκεῖ τὸ σχῆμα—The same may be said of all arts, as well as of the art of rhetoric: it achieves its utmost, when we forget the artist, in the work. "Scilicet ubique desinit ars esse, quum apparet et se ostendit: ut in pictura, solus artifex videre debet artem." *Gesner in Heinecc. Fund. Stili. Cult.* p. 245.

P. 101. *concealed*—παρλειφθεῖσα—This is the reading adopted by Weiske. Ruhnken says, "Repone καὶ πῶς παρακαλυφθεῖσα. Nihil hac emendatione certius." Toup, "Lego et distinguo καὶ πῶς παρλειφθεῖσα ἢ τοῦ πανουργεῖν τέχνη τοῖς κάλλεσι καὶ μεγέθεσι, τὸ λοιπὸν ὑποδέδυκε καὶ πᾶσαν ὑποψίαν ἐκπέφυγεν. Vox fluit non

"à παραλείπειν, *prætermittere*, sed à παραλείπειν, *illinere, obtegere*, "*dealbare* : Metaphora ducta à parietibus *dealbatis* sive *calce obductis*." Wakefield conjectures, *Silv. Crit. i. 109*, that it should be *παρεκλειφθεῖσα*, *furtivam eclipsin passa* ; and thinks it a metaphor derived from a *solar eclipse* ! evidence of which meaning he finds in *ὑποδίδυκε*, &c. I confess that I see no reason for changing the text as commonly edited *παρὰληφθεῖσα*, further than to read and distinguish it thus ; *καὶ πως παρὰληφθεῖσ' ἂν ἡ τοῦ πανουργῶν τέχνη, τοῖς πάθουσιν καὶ μεγέθεσιν τὸ λοιπὸν δίδυκε*, κ. τ. λ. *when the artifice*, &c.

P. 101. *in splendour itself*—*τῷ φωτὶ αὐτῷ*—I am not sure that we ought not to read here *τῷ φωτὶ ἑαυτοῦ*, *in its own splendour*. The word *ἐναφανίζεται* is found in Demetrius Phalereus, *Sect. xxxix.* ὥσπερ ἐγκρύπτομενων ἢ ἐναφανίζομενων. Aristotle, however, pronounces that diction too splendid which casts into the shade the *manners* and the sentiments : ἀποκρύπτει γὰρ ἡ λίαν λαμπρὰ λέξις τὰ ἥθη καὶ τὰς διανοίας. *Poetic. xxv. Winst. p. 93.*

P. 101. *disposed in juxtaposition*—*κειμένων παραλλήλων*—The elder commentators have here puzzled both themselves and their readers by a grotesque mixture of criticism and mathematics. They could find nothing in the word *παραλλήλων*, but parallel lines ; not recollecting how little *ζωγραφία* has to do with these. Toll was the first to go to the etymology of the word,—*παρά, juxta*,—for its signification ; and then all wondered that our author's meaning had not been discovered before : viz. that when lights and shades are placed in *juxta-position* in a picture, the lights catch the eye, *πρὸς παντὰ τὸ φῶς ταῖς ὀφθαλμοῖς*. As to the *καίόμενον* of the M.S.S. and elder edd. the correction of Pearce, from whencesoever he took it, *καὶ οὐ μόνον*, speaks for itself.

P. 102. *hide—in the shadows and background of the picture*—*ἀποσκιάζει καὶ οἷον ἐν κατακαλύψει τηρεῖ*—The terms of painting are happily applied here to writing, and remind us of a passage of Thucydides : Δεῖναι γὰρ εὐπραξίαι συγκρύπτει καὶ συσκιάσαι τὰ ἐκάστων ἀμαρτήματα. Success is able to hide and cast a shade over misconduct. And Aristotle, speaking of the improbable account, given by Homer of the landing of Ulysses on the coast of Ithaca, says : νῦν δὲ τοῖς ἄλλοις ἀγαθοῖς ὁ ποιητὴς ἐμφανίζει ἡδύνων τὸ ἄτοπον, that he softens down the absurdity, till it disappears amid the beauties which embellish it.

SECTION XVIII.

P. 102. *questions and interrogations*—*τεύσεις τε καὶ ἐρωτήσεις*—A

writer in the Classical Journal, No. 5, recommends that we should here read *πεύσεις τε καὶ ἀποκρίσεις*, and in support of his correction, he alleges these expressions, which follow: *τὸ ἐνθουν καὶ ὀξύρροπον τῆς πεύσεως καὶ ἀποκρίσεως*: and, *ἡ δ' ἐρωτησις ἢ εἰς ἑαυτὸν, καὶ ἀπόκρισις*: and, *σχῆμα τῆς πεύσεως καὶ ἀποκρίσεως*. I dare not venture to recommend so bold an alteration without the authority of either M.S.S. or edd; but I will say that I am not at all satisfied with the subtle distinction made by some commentators between *ἐρωτησις* and *πεῦσις*, and that I believe conjectural criticism has frequently been admitted, where there has neither been so great a difficulty to overcome nor so firm a ground to sustain it.

The same writer prefers, in the next sentence, *Ἄρα οὐ ταυταῖς ταῖς*, instead of the received reading *οὐκ ἀνταῖς*.

P. 102. *the excitement of mind, and the rapidity of change*—*τὸ ἐνθουν καὶ ὀξύρροπον*—Quintilian, *Lib. ix. c. 2.* has treated the figure *Interrogation*, with his usual judgment. “*Quousque tandem abutere, Catalina, ‘patientia nostra?’ et, ‘Patere tua consilia non sentis?’ Quanto enim ‘magis ardet, quam si diceretur, Diu abuteris patientia nostra; et ‘Patent tua consilia.’* Caeterum etiam interrogandi seipsum et respondendi sibi, solent esse non ingratae vices: ut Cicero pro Ligario: “*Apud quem igitur haec dico? nempe apud eum qui cum hoc sciret, tamen ‘me antè quam vidit, Reipublicae reddidit.’*”

P. 103. *have their attention roused*—*παροξυνθέντες*—The common reading here is *παροξύνοντες*, which Ruhnken was the first to correct, and his correction was received by Toup. In the same sentence, *οὕτω τὸ σχῆμα*, obviously requires to be read *οὕτως τὸ σχῆμα*.

P. 103. *seduces and beguiles*—*ἀπάγει καὶ παραλογίζεται*—The edd. have, for the greater part, *ἀπάγει*,—but several M.S.S. as well as Robortelli and Manutius give the reading which I have adopted, as, at once, better Greek, and better sense. If the participle be allowed to stand, the conjunction *καὶ* is certainly redundant.

In the existing M.S.S. two leaves are wanting at the end of this section: and none of the critics have ventured to conjecture to what passage of Herodotus the reference is made.

SECTION XIX.

P. 103. *And clashing*—*Καὶ συμβαλόντες*—There is a passage in Caesar, *de Bell. Gall. vii. c. 88*, which reminds us of this of Xenophon: “*Nostri, emissis pilis, gladiis rem gerunt: repente post tergum equitatus cernitur: cohortes aliae appropinquant: hostes terga vertunt:*

"fugientibus equites occurrunt: fit magna cædes." Another example is that in the Fifth Æneid, 593, in the speech of Dido at the departure of Æneas:

..... Ite

Ferte citi flammas, date tela, impellite remos!

Here, the asyndeton is admirably expressive of the mad haste of the passionate queen.

P. 103. *pushes—forward—συνδωθούσης*—The asyndeton is here illustrated by a comparison to wrestling: and there can be no doubt that the terms employed were used in the *παλαίστρα*, the *ring*. Thus, *ἀγωνία* means *the closing, the struggle, la lutte*: and concerning *ἐμποδίζουσης* there can be no doubt in the mind of any one, who has ever witnessed the implication of feet in a match of wrestling. The term which comes next, however, presents some difficulty. The common reading *συνδισκούσης*, although supported by all the M.S.S. but one, and by the early edd. must clearly be abandoned. Faber substituted *συνδισκοῦσης*, concerning which Toup says "Nihil verius hac emendatione." May I, then, venture to say that I am not convinced? The word *συνδίσκω* seems to suggest, under some modification or other, the idea of *pursuit*; which does not apply very happily to a game of wrestling,—a *stand-up* game. I have, therefore persuaded myself that *διωβίω*, *trudo*, *submoveo*, was a more promising etymon for a term in wrestling, and have translated it as if it were *συνδιωθούσης*.

"Præclare monet Demetsius *ἀσύνδετα* et elocutionem non ligatam "sedulo conjunctionibus, convenire contentionibus, affectuum vehementiæ, et actionibus, ubi vox et gestus reliqua quasi supplent; qualia multa sunt apud poetas, comicos et tragicos imprimis; in orationibus etiam vehementioribus, ubi pariunt hæc talia magnificentiam, ut illud "Ciceronis, *excessit, evasit, erupit*."

Niclas in Heineccii *Fundam. Stili Cultioris*, p. 209.

SECTION XX.

P. 103. *accumulation of figures—ἡ ἐπὶ ταυτὸ σύνδεος τῶν σχημάτων*—That is to say, "in eandem rem . . . nam quod simpliciter nonnulli "vertunt eodem in loco, id ambiguum est, ut falsò quis accipere possit "pro eadem in periodo, aut eodem in capite, vel in argumento eodem. "Quod si tam latè dictum putes, ridiculum fingas præceptorem. Quis "enim dubitet, diversis de rebus diversos tropos poni posse?—vel plures "per intervalla quædam disjunctos?"

Weiske in *Diss. Critica*. p. lxxxiv.

P. 104. *anaphoras*—ἀναφοραῖς—Robortelli supposes that Longinus intended to treat here of the mixture of figures of thought, and figures of words: and, in the passage he quotes from the oration against Midias, there is certainly a combination of the anaphora, and the asyndeton, with the diatyposis. It does not, however, appear that any intention of the kind was entertained, although, in selecting the passage for illustrating what he had said concerning ἡ ἐπὶ ταυτὸ σύννοδος τῶν σχημάτων, the figures happened to be of both kinds.

P. 104. *the natural properties of anaphoras and asyndetons*—τὴν μὲν φύσιν τῶν ἐπαναφορῶν—That is, as I conceive, their natural tendency to injure style, by running into the parenthyrsus, when injudiciously, or too freely employed. The passage, take it as you may, has certainly its difficulties: and, as it now stands, is probably mutilated. I cannot, nevertheless, persuade myself that it requires all that Weiske has done, to cure it. His note, however, deserves consideration.

SECTION XXI.

P. 105. *supply the copulatives*—πρόσθεις τοὺς συνδέσμους—"De re hoc loco explicata commodè locus Demetrii Phal. § 281, s. s. compari potest, ubi verba Æschini spectantur: ἐπὶ σαυτὸν καλεῖς, ἐπὶ τοὺς νόμους καλεῖς, ἐπὶ τὴν δημοκρατίαν καλεῖς. Triplex in iis figura ostenditur, anaphora, asyndeton, et homœoteleuton. Tum sic: Καὶ δεινότης ἡθροίσται ἐκ τῶν τριῶν. Εἰ δ' εἴποι τις οὕτως, Ἐπὶ σαυτὸν, καὶ τοὺς νόμους, καὶ τὴν δημοκρατίαν καλεῖς, ἅμα τοῖς σχήμασιν ἐξαιρήσει καὶ τὴν δεινότητα." WEISKE. This admirably corroborates the remark of Longinus.

P. 105. *the disciples of Isocrates*—Ἰσοκράτεισι—The more celebrated of these were Isæus, Hyperides, Theodectes, Theopompus, Philiscus, Trallianus. The judgment passed by Quintilian, on the style of Isocrates, will give us an insight into its beauties and its blemishes,—both of which were great. "Isocrates . . . nitidus et comptus, et palæstræ quam pugnae magis accommodatus, omnes dicendi veneres sectatus est: nec immeritò. Auditoriis enim se, non judiciis compararat: in inventione facilis, honesti studiosus, in compositione adeo diligens, ut cura ejus reprehendatur." Inst. x. c. 1. A style thus characterized,—vitiis imitabile,—was sure to have a host of admirers and imitators. They ran wildly after his "numerosa oratio," his antitheses, and his multifarious affectation: nay, the Roman critic suggests that the fine taste of even Cicero himself did not wholly protect him from the contagion: "delectatus est his etiam M. Tullius."

SECTION XXII.

P. 105. *For, as those, who are really*—ὧς γὰρ οἱ τῷ ὄντι—This sentence is one continued Hyperbaton. Pearce doubts whether it was the effect of accident, or of design : but surely there can be no room for a doubt in the matter. Had he doubted whether it was judicious to attempt an *exemplification* of such a figure in a didactic treatise, there might have been better grounds for diversity of opinion. For my own part, I apprehend that our author's judgment has here been at fault : for, as he tells us that the Hyperbaton is a figure "characteristic of a mind disturbed by violent emotion," I do not see how this violence of emotion can well be imagined to find its way into the mind of a critic, while engaged in such an investigation. "Hæc figura (says Wakefield) dominatur maximè ubi locum habent festinatio et terror."

P. 105. *of anger or fear, &c.*—τῷ ὄντι ἀργιζόμενοι, ἢ φοβούμενοι—Seneca seems to think that powerful emotion is indispensable to grandeur of style. "Non potest grande aliquid et supra cæteros loqui, nisi mota mens. Cum vulgaria et solita contempsit, instinctuque sacro surrexit excelsior, tunc demum aliquid cecinit grandius ore mortali. Non potest sublime quicquam et in arduo positum contingere, quamdiu apud se est. Desciscat oportet a solito, et efferatur, et mordeat frænos, et rectorem rapiat suum; eoque ferat, quo per se timuisset ascendere." *Sen. de Tranquil. ad fin.* And, indeed, without going the full length to which Seneca would lead us, there can be no doubt that perturbation of mind communicates its disorder to the language, and forbids a speaker or writer to be solicitous about elegance of expression, or correctness of arrangement. "Hic non observare decorum, ipsum decorum est." The orator, consequently, must imitate nature in this, as in so many other particulars; and, whether he really feels emotion or not, if he would excite it in others, he must impress the characters of it upon his style.

P. 105. *no one can tell how many they are*—καὶ οὐδ' ἂν εἰπὲν τις ὀρέσα—This appears a somewhat odd pleonasm, immediately after he had said that they are *innumerable*. The words may have been intended to add to the disorder of the Hyperbaton: but most readers will think that this is sufficiently great without them. They are more probably, an interpolation.

P. 106. *our affairs—if ye will, &c.*—ἡμῖν τὰ πράγματα—ὑμῖν—This change of person is an indication of the anxiety of the speaker's mind, and those commentators have lost their labour, who have taken the trouble to alter the word ἡμῖν to ὑμῖν. As wisely might they alter

the words of Virgil, *Æn.* ii. 348. “—Moriāmur, et in media arma
“ruamus :”—or ix. 427, “Me, me,—adsum qui feci,—in me convertite
“ferrum.” Wakefield proposes to read ἔρχεται, in the passage from
Herodotus, instead of ἔχεται. *Silv. Crit.* i. 97. I see no reason for
the alteration.

P. 107. *leaving in suspense—ἀνακρεμασαι*—Here again we have an
exemplification of the thing described. Wakefield refers to 2 Cor. xi. 31,
for an instance of this suspense: ‘Ο Θεός καὶ πατὴρ τοῦ Κυρίου ἡμῶν
Ἰησοῦ Χριστοῦ οἶδεν, ὃ ἂν εὐλογητὸς εἰς τὰς αἰῶνας, ὅτι οὐ ψεύδομαι,
but this is lost in our version. He also points out the following in
Euripides, *Rhesus*, 533.

ἐγέρσθαι, τι μελλεῖ; κοίταν,
ἐγέρσθαι πρὸς φυλακάν.

And from Virgil, *Ecl.* iii. 93.

Frigidus, O pueri, fugite hinc ! latet anguis in herba.

SECTION XXIII.

P. 107. *Polyptotons—Πολύπτωτα*—It may be proper to say some-
thing here concerning these several figures ; and I shall chiefly extract
Dr. Pearce’s account of them. The *Polyptoton*, as its name implies, is
a variation of case. An example may be found in Soph. *Ajax* Flagellifer
877, πόνος πόνῳ πόνον φέρει : another in Quintilian, *Inst.* ix. c. iii. s. 2.
“Pater hic tuus ? Patrem hunc appellas ? Patris tu hujus filius es ?”—
and another in Virgil, *Æn.* x. 361. “Hæret pede pes, densusque viro
“vir.”

The *Athræsmus*, or *Collection*, is called by Quintilian. *Inst.* viii. c. 4, s. 4.
Congeries : and the example he gives from Cicero, in *Verr.* “Aderat
“janitor carceris, carnifex Prætoris, mors terrorque sociorum et civium
“Romanorum, lictor Sextius.”

The *Antimetabole*, or *Commutation*, appears to me to answer most
nearly to one form of what Quintilian, *Inst.* ix. c. 3, s. 2, calls *Repetitio*,
and of which he says, “Etiam in contrapositionis . . . solet respondere
“primorum verborum alterna repetitio ;” and he gives this example
from Cicero, *pro Mur.* “Vigilas tu de nocte, ut tuis consultoribus
“respondeas : ille, ut eò quò intendit, mature cum exercitu perveniat.
“Te gallorum, illum buccinarum cantus excuscat. Tu actionem
“instituis, ille aciem instruit. Tu caves ne consultores tui, ille ne urbes
“aut castra capiantur.”

The *Climax*, or *Gradation*, is exemplified by Quintilian, *ibid.* in a

passage thus rendered by him from Demosthenes, *pro Ctesiph.* "Nec hæc dixi quidem, sed nec scripsi : nec scripsi quidem, sed nec obii legationem : nec obii quidem, sed nec persuasi Thebanis." To which Dr. Pearce adds this from Cicero in *Philip.* c. 12. "Quid enim per Deos immortales, potest Reipublicæ prodesse nostra legatio ? prodesse dico ? quid si etiam obfutura est ? obfutura dico ? quid si etiam nocuit ?"

P. 108. *changes of case*—αἱ τῶν πτώσεων . . . ἐναλλάξεις—This figure consists in putting one case, &c. for another : as Virg. *Æn.* i. 577.

Urbem quam statuo, vestra est—

where the accus. *urbem* is put for the nom. *urbis*.—Of the change of *tenses*, Longinus treats in Sect. xxv. of *persons*, in Sect. xxvi. and of *numbers* in this and the following Sect. The change of *genders* is not exemplified by Longinus, but we may find instances of it in Homer, as κλυτὸς Ἰπποδάμεια, and ἴκνον φίλος : and especially in Odyss. xi. 90.

Ἦλθε δ' ἐπὶ ψυχῇ Θεαίου Τειρεσίαο

Χρύσειον σκῆπτρον ἔχων ———

where ἔχων refers not to ψυχῇ but to Tiresias.

P. 108. *conduce . . . to vehemence*—ἀγωνιστικά—A writer in the *Classical Journal*, No. 5, says, "Jungenda sunt πάνυ ἀγωνιστικά *συνεργά*." I do not see why. I understand it as making πάνυ ἀγωνιστικά, to be one of their qualities, and κόσμου ἴε καὶ πάνθ' ὕψους καὶ πλάθους συνεργά, to be another. There is much more probability in Faber's conjecture κόσμου ἴε πάνθ' ὡς καὶ—making the adverb apply to συνεργά.

P. 108. *Forthwith*—Αὐτίκα—These verses of an unknown poet, have given occasion to much conjecture. Wakefield recommends, *Silv. Crit.* iii. 62. ——— αὐτίκα λαὸς ἀπείρων

θύνον, ἐπ' ἧϊσι δὲ διίσταμενοι καλαδῆσαν

which is certainly better than Toup's reading, and perhaps as good as any. Schurzfleischius, however, thinks it should be θυμόν, in the sense of διίσταμενοι θυμόν, *divisi animo, in studia contraria discissi*—which, as it gives a definite meaning, and as we can now gain no information from the context, I have adopted. Θύνων is quite out of the question, in my opinion, although Pizimentius thought otherwise. Weiske could not here resist a pun upon this unfortunate critic's name : "Pizi-mentius, homo fortasse non pessima mentis, sed interpres non optimus," &c.

P. 108. *O ye nuptials*—ὦ γάμοι, γάμοι—*Ædip. Tyr.* 1417. Another

similar passage is *Trachin.* 1096. ὦ χέρες, χέρες—In the remarks of Longinus which follow this passage, συνεπλήθυσε should be read, on the authority of the Parisian Codex, and the ed. of Robortelli συνεπλήθυσε: a correction suggested by Toup: and καὶ ὥς should obviously be ὥς καί.

P. 109. a lavish profusion of ornament—κώδωνας ἐξῆφθαι—This is an allusion to the custom among the Greeks, of attaching small bells to their armour and to the trappings of their horses. That horses were thus decked out appears from a passage in *The Frogs* of Aristophanes:

..... ἀλλ' οὐκ ἐκοιμπολάκουν,
ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ' ἐξέπληττον αὐτούς,
κύκλους ποιῶν καὶ Μίμνονας, κώδωνοφαλαροπώλους.

which the Scholiast thus explains: Ἀπολλωνίος, φησὶν ὅτι [ὁ Αἰσχύλος] παρήνευκε χρωμένους κώδωσίν τινας, κώδωνας ἐν τοῖς φαλάροις καὶ χαλινοῖς τῶν ἵππων ἔχοντας. "Qui nolas seu tintinnabula equorum" phaleris adjecit." Scap. Bells were also fastened to the shields of the Greeks, as we learn from Æschylus, *Sept. contra Thebas*, 381, who makes a messenger say of the shield of Tydeus:

..... ὑπ' ἀσπίδος δ' ἔσω
χαλκήλατοι κλάζουσι κώδωνες φόβον.

Neither the warriors nor their steeds, however, were thus equipped, except at meetings of pomp and solemnity. To have used them at all times would have been an absurd affectation of importance.

SECTION XXIV.

P. 109. says [*Demosthenes*]*—φησί*—The passage is in the oration *de Corona.* c. 7, and that which follows is from Herodotus, vi. 21. Phrynichus was a tragic poet of Athens, the first who introduced a female mask on the stage. For the play here mentioned, *The Capture of Miletus*, he was condemned to pay a fine; because by it he renewed the national grief at an event so dishonourable to the Greeks. The whole circumstance is thus narrated in the lax metre of John Tzetzes, *Chil.* vii. 156.

τὴν ἄλωσιν Μιλήτου δὲ Φρύνιχος, Ἀθηναῖος
ὦν τραγικός, ἐδίδαξεν οἰκτρᾷ τῇ τραγωδίᾳ.
ὥς πᾶν θρηνῆσαι θέατρον, καὶ μελανοφορῆσαι.
χιλίας δὲ ἐζημίωτο δραχμὰς τοῖς Ἀθηναίοις,
οἳ καὶ μνηδὲνα ἔγραφαν τῷ δράματι κεχρήσθαι.

The Greeks used the phrase δράμα διδάξαι, to act a drama; or, as Cicero renders it *agere et docere fabulam.*

P. 109. *an appearance of body*—σωματικώτερον—He had already spoken in Sect. x. of the advantages which style derives from this union of things separate, where he treats of the power of blending and uniting well-selected incidents, so as to form one whole: τῇ πρὸς ἄλληλα ἐπισυνθέσει καθάπερ ἐν τῷ σώματι ποιεῖν δύνασθαι. And, in point of simplicity, one of the constituents of sublimity, the benefit of such an union is, unquestionably, great.

SECTION XXV.

P. 110. *past occurrences as present*—τὰ παρεληλυθότα . . . ὡς γινόμενα—This seems to fall under the figure, which Quintilian denominates ἐνάργεια, or *evidentia*: “res de quibus loquimur, clarè, atque “ut cerni videantur, enuntiare:”—“quæ non tam dicere videtur, quam “ostendere.” The change of tense from the past to the present, has certainly this effect: it places us, as it were, on the spot, and causes us to be spectators of the thing narrated. Thus, at the end of the tenth book of the *Æneid*, 898:

..... inter
Bellatoris equi cava tempora conjicit hastam.
Tollit se arrectum quadrupes, et calcibus auras
Verberat; effusumque equitem super ipse secutus
Implicat, ejectoque incumbit cernuus armo, &c.

Here we see the rearing, plunging, kicking of the wounded war-horse, and the fall of the rider followed by the stagger and headlong plunge of the noble steed himself.

The figure is, however, equally common in history and oratory. The passage quoted by Longinus is from Xenophon's *Cyropædia*, vii. 1. and he subjoins, that the same figure is frequently used by Thucydides: which may be one reason of its common occurrence in his imitator Sallust.

We might have expected that Longinus would here notice the beautiful effect produced by the sudden transition from the present to one of the past tenses, to denote the rapidity of an action. See the notes on διερρήσεν. in Sect. i.

SECTION XXVI.

P. 110. *Change of person*—ἡ τῶν προσώπων ἀντιμετάθεσις—“Honest a figura,” says Servius, “si rem tertie personæ in secundam “transferas.” Thus, in Homer, φαίης κεν ζῆλον τινα ἔμμεναι—and many passages besides. The effect produced by this change, is very

similar to that of change of tense : it places you on the spot, or among the events, described : and thereby gives a certain elevation to the styles.

This figure, like the last, is very common ; or rather, it is one division of the same figure, Enallage. The passage $\phi\alpha\lambda\eta\varsigma$. . is from Homer, *Iliad* xv. 698. And that from Aratus, *Phaenom.* 287. Virgil employs this mode of expression with admirable effect, *Aeneid.* viii. 689, where, describing the battle of Actium, he says,

Unà omnes ruere, ac totum spumare reductis
Convulsum remis rostrisque tridentibus æquor.
Alta petunt : pelago credas innare revulsas
Cycladas, aut montes concurrere montibus altos.

The quotation from Herodotus is in ii. 29. Pearce thinks that this passage can lay claim to no higher praise than that of perspicuity, and that Longinus errs in adducing it as an instance of sublimity. But the remark would equally apply, I think, to all the forms of $\alpha\rho\tau\iota\mu\epsilon\tau\epsilon\theta\epsilon\iota\varsigma$: nor do I believe that the Critic ever thought of them as possessing in themselves, positive sublimity ; but merely as tending, and that frequently in a very small degree, to exalt style from the dead level of the mere *sermo pedestris*. He says, indeed, that they frequently make a hearer fancy himself in the midst of perils : and doubtless all energetic descriptions of danger are, more or less, sublime. It is not however in descriptions of danger only that they are used : but, whenever they are used, as Robortelli remarks, *insurgit oratio* : and Toll, with equal justice, “ *Hæc schemata convertunt in se auditorem, nec languere patiuntur subinde aliqua notabili figura excitatum : et habent quandam ex illa vitiorum similitudine gratiam, ut in cibis interim acor ipse jucundus est.*” It cannot be too constantly borne in mind that the Critic is treating of whatever has a tendency to elevate style, and not merely of that which raises it to the loftiest flights of sublimity.

P. 111. *Tydidæ*— $\tau\upsilon\delta\acute{\iota}\delta\epsilon\varsigma$ —Pope has not preserved the change of person in his translation : Homer *Il.* v. iii.

In every quarter fierce Tydides raged,
Amid the Greeks, amid the Trojan train.

SECTION XXVII.

P. 111. *by a sudden change*— $\epsilon\chi\alpha\iota\sigma\tau\eta\varsigma\ \pi\alpha\rho\epsilon\mu\chi\theta\epsilon\iota\varsigma$ —In Wakefield's *Silva Critica*, i. 22, 23, are some fine examples of this from Theocritus. The following is from Virgil, *Aeneid* iii.

Jungimus hospitio dextras et tecta subimus.

Templa Dei saxo venerabar structa vetusto :—

Da propriam, Thymbræe, domum, da mænia fessis.

Again, *Æneid* v.

Multa gemens casuque animum percussus amici,—

O nimium cælo et pelago confise sereno,

Nudus in ignotâ, Palinure, jacebis arenâ !

Again, Statius *Theb.* ii.

..... ni tu Tritonia virgo

Consilio dignata virum—Sate gente superbi

Oeneos, absentes cui dudum vincere Thebas

Annuimus—

P. 111. *the person of whom he is speaking*—*εἰς τὸ αὐτὸ πρόσωπον*—Toll thinks it should be written *εἰς τὸ αὐτοπρόσωπον*, which is not improbable. Weiske prefers *εἰς αὐτὸ τὸ πρόσωπον*, which is, perhaps equally probable. Some alteration is obviously required. The sense is not in *eandem personam*, but in *ipsam illam personam*. The whole clause *εἰς αὐτὸ τὸ πρόσωπον ἀντιμεθίσταται*, has been well rendered by Pizimentius, “cum de aliquo scriptor verba facit, statim ejus personam induit.”

P. 111. *a burst of passion*—*ἰμελή τις πάθος*—Thus Virgil, *Æneid.* ix. 634.

..... et cava tempora ferro

Trajicit : I, verbis virtutem illude superbis,

where it is manifest how greatly the spirit of the passage would be injured by the insertion of *inquit* or *dixit*.

Again *Æneid.* xi. 729.

Ergo inter cædes cedentiaque agmina Tarchon

Fertur equo, variisque instigat vocibus alas,

Nomine quemque vocans, reficitque in prælia pulsos,—

Quis metus, O nunquam dolituri, O semper inertes

Tyrrheni ! quæ tanta animis ignavia venit !

In the former of these passages, the exultation of Ascanius,—in the latter, the anxiety of Tarchon,—is well represented by the sudden change. The quotation from Homer which follows, is from *Il.* xv. 346.

P. 111. *Hecateus*—*Ἑκαταῖος*—He was a historian of Miletus, born 549 B.C. in the reign of Darius Hystaspes, and is said to have been the first who wrote history in prose. He began his history thus : *Ἑκαταῖος Μιλήσιος ὧδε μυθεῖται. τὰ δὲ γράφω, ὥς μοι ἀλήθεια*

δοκᾷ εἶναι—an excellent formula, worthy of adoption by every historian.

The remarks of the annotators upon the passage here quoted are not a little amusing; especially the following piquant piece of egotism from the pen of Faber. Having given a number of fanciful corrections, in which, after all, he missed the important one of Κῆρυξ for Κήρυξ, he very complacently adds, "Quid dicturus sis, Lector, nec scio, nec scire moror: tamen, hæc me scripsisse, haud sane fuerit ut me pæniteat, "Longinus certe, si viveret, ipse laudaret!"

With respect to τρώσετε the conjectures are abundantly numerous. I have no doubt that, as it stands, it is wrong; although it has been admitted by Pearce, and more recently by Weiske. But the reading of Robortelli, however he came by it, ἀπολησθε καὶ μὲ τρώσητε, and which is sanctioned by the approbation of Toup, will at once satisfy the scholar.

P. 112. *a wretch, who—O, thou vilest—ὁς, ὃ μισητότατε*—This instance of change of person, quoted from Demosth. *primū contra Aristogiton*, seems to be what, in books of rhetoric, is usually called an Apostrophe. Thus, Virg. *Æneid.* iii. 53.

Ille, ut opes fractæ Teucrūm et fortuna recessit,
Res Agamemnonias, victriciaque arma secutus,
Fas omne abruptit, Polydorum obtruncat, et auro
Vi potitur. Quid non mortalia pectora cogis
Auri sacra fames!—

And the following passage of Cicero, in *Bruto*, c. 76, concerning Ennius: "Sed ipse dicit cur id faciat; scripsere (inquit) alii rem versibus: et luculentè quidem scripserunt, etiamsi minus, quam tu, politè; nec verò tibi aliter videri debet: qui à Nævio vel sumpsisti multa, si fateris; vel, si negas, surripuisti."

P. 112. *to Aristogiton—εἴτα πρὸς τὸν Ἀριστογείτονα*—In the various edd. this passage is differently given, as εἴτα τὸν πρὸς τὸν—by Toup, and by Pearce; εἴτα τὸν πρὸς Α . . . by Toll, &c. but the true reading appears to be, as given by Weiske, εἴτα πρὸς τὸν Ἀριστογείτονα τὸν λόγον ἀποστρέψας,—which accords also most correctly with the whole scope of the remark. After the word δοκῶν, it appears as if τοὺς κριτάς, or something of the same import had been omitted: nor is it improbable that ἐπέστρεψεν may have been substituted for ἐπηστράψεν.

P. 112. *What will the suitors?—Κῆρυξ τίπτει δὲ σε*—I have here adopted the translation by Pope, not that I am satisfied with it, but that I have followed him, for a reason already given, in all cases, where his

version was sufficiently near to the original to suit my purpose. But surely these tame and paraphrastic lines could never have been written by the bard of Twickenham. The sixth line savours of his manner, but the rest I conclude were either Broome's or Fenton's. Both Pope and Boileau seem to have read the concluding lines with a note of interrogation. They are in *Odyss.* iv. 681, and, in the Grenville Homer, without an interrogation. In the eighth line of this quotation, the ed. above mentioned reads τὸ πρόσθεν, which is the common reading: and we find οἱ πρόσθεν αἰῶνες, and ἄνθρωποι ἐπίσσω, in *Apoll. Rhod.* i. 18—1149. Wakefield, however thinks that Longinus has here preserved the true reading.

There is a fine instance of the figure we are here considering, in *Æneid* iii. 708.

..... Hic pelagi tot tempestatibus actus,
Heu! genitorem, omnis curæ casusque levamen,
Amitto Anchisen! Hic me, pater optime, fessum
Deseris, heu! tantis nequicquam erepte periclis!

SECTION XXVIII.

P. 112. *the Periphrasis*—Περίφρασις—This figure employs several words to express what might be expressed in one; as,

“Father of light and life, thou Good supreme,”

are all employed to express the word *God*. Thus also we say The great English Dramatist, for *Shakspeare*. Quintilian has selected the following elegant example of this figure from *Æneid* ii. 268.

Tempus erat, quo prima quies mortalibus ægris
Incipit, et dono divûm gratissima serpit.

P. 113. *paraphonic variations*—Σὺν τῶν παραφώνων—It is well known what a hurricane arose among all the wind instruments in Europe, and what a hurly-burly among the “sackbuts, dulcimers, and “all kinds of music,” at the end of the century before the last, upon Boileau's translating φθόγγοι παραφώνοι, “ces différentes parties, &c.” and his asserting his belief that the ancient music had counterpoint: “Car,” says he, “je ne suis pas de l'avis de ces modernes, qui ne veulent pas, que dans la musique des anciens, dont on nous raconte des effets si prodigieux, il y ait eu des parties, puisque sans parties il ne peut y avoir d'harmonie.”

Dr. Burney, *Hist. Mus.* i, 129, translates the passage of Longinus thus: “I believe no one will dispute the utility of the Periphrasis in the

" Sublime : for, as the principal subject in music becomes more agree-
 " able to the ear, when it is broken into divisions, or embellished with
 " other notes suitable to it, or which correspond with it,—so the
 " Periphrasis, turning round the proper word, frequently forms with
 " it a kind of consonance and harmony, which is very beautiful in
 " discourse."

Now, although Dr. Burney is, unquestionably, a great authority in a
 matter of this kind, yet I believe that most scholars, (among whom I
 include his son, " a ripe and good one,") will think with me, that " he
 " has got out of the words" of Longinus " what was never in them."
 But, as Toup says, " de hoc viderint μουσικῶν παῖδες."

For my own part, I am quite unqualified, by want of skill in the
 delightful science, to form an opinion on the subject: but for my
 rendering of the words I rely on an authority, which, were I at liberty
 to mention it, would be acknowledged quite sufficient to supply my
 want, either of musical knowledge or of scholarship. It has, moreover,
 I believe, the merit of leaving the scientific part of the enquiry
 untouched, while it furnishes a meaning quite sufficient for understand-
 ing the sense of the author. If, however, more should be thought
 requisite for the latter purpose, the reader will not be sorry to find here
 the following quotation from the *Memoires de Litterature . . des Inscrip-
 tions, &c.* by the Abbé Arnaud :

" Je suis convaincu que par les sons paraphones, Denys Longin
 " n'entend autre chose que ces notes que nous appellons de gout et de
 " passage, et qui loin de dénaturer la subsistance du chant, l'enri-
 " chissent et l'ornent infiniment. De même que les variations musicales,
 " qui portent dans un air un beaucoup plus grand nombre de sons, sans
 " en altérer le sens et le thème, lui prêtent plus d'agrément et de vie,
 " ainsi la périphrase, qui consiste à expliquer une chose par un certain
 " nombre de mots, au lieu de la désigner par son terme propre, donne
 " souvent à cette chose plus d'énergie et de grace. Dès-lors il n'y a
 " plus d'obscurité: la comparaison devient on ne peut pas plus juste."

P. 113. *funeral oration*—Ἐπίταφίου—The quotation is from the
Menexenus of Plato, c. 5: but what our author here commends as an
 excellence, is censured as a defect by Dionys. Halicarnass. περὶ τῆς
 τοῦ Δημοσθένους δεινότητος. Thus doctors disagree. The objection
 of Dionysius, however, is against the tautology of the last clause; the
 meaning of which had been, he says, already expressed sufficiently in
 the first. But surely this is, in the present instance, rather hyper-

critical. Many edd. have ἀπὸ τῆς πόλεως, but it should certainly be ὑπὸ. The next quotation is from Xenophon, *Cyrop.* i. 5.

P. 114. *Upon those Scythians*—Τῶν δὲ Σκυθίων—The passage is in Herodotus i. 105. A great deal of nonsense has been written concerning it : but the prudence of Langbaine is here worthy of imitation. "Inter grammatici virtutes est *quædam nescire*." Quid historicus hic velit "nec satis scio, nec, si scirem, dicere velim."

Longinus thinks the periphrasis of Herodotus inimitable : but Pearce finds one to match it in Cicero's *Orat. pro Milone*. Speaking of the death of Clodius, slain by Milo's servants, he says, "Fecerunt servi Milonis, neque imperante, neque sciente, neque præsentem domino, id quod suos quisque servos in tali re facere voluisset."

SECTION XXIX.

P. 114. *dangerous*—Ἐπικηρον—Manutius has ἐπικαιρον, followed, of course, by ἀσυμμέτρως : and this has been approved by Toup. It seems, however, to rest on the authority of the Laurentian codex alone. The reading, which I have chosen, appears to me more consistent with the context ; and it has, besides, the sanction of the Paris, the Ely, and two of the Vatican M.S.S. besides the *ed. princeps* of Robortelli. All these, instead of ἀσυμμέτρως, exhibit συμμέτρως, except *Vat.* 2, which has συνμέτρων. Ἐπικηρον has, consequently, been received by Pearce, Weiske, and others. The etymology is obvious enough from κήρ, and signifies originally *fato obnoxium* ; which, by a very common generalization, passes into *periculosum*, its meaning in the present passage.

P. 114. *feebleness*—ἀελεμής—The word seems to indicate the helpless and feeble state of an animal born blind : a word very expressive of the feebleness of a sentence, rendered abortive by affectation.

P. 114. *in some of his works unseasonably so*—καὶ τισιν ἀκαίρως—The adverb here, I suspect, should be ἀκαίρος, and may probably refer to the following passage in the *Epistle of Dion. Halicarn. to Pompey*, where an opinion is given of Plato very similar to this of Longinus : πολλὰ μὲν γὰρ ἐν τοῖς ἐπιθέτοις, ἀκαίρος δ' ἐν ταῖς ἐπωνυμίαις, σχήμασι τε ποιητικοῖς ἐσχάτην προσβάλλουσιν ἀηδία, καὶ μάλιστα τοῖς Γοργείοις ἀκαίρως καὶ μισρακιδῶς ἐναβρύνεται. The passage quoted is from *de Legibus*, v. I rather think *τισιν* refers to *some of his works*, not to certain passages in them all.

P. 114. *this . . . somewhat of a digression, may suffice*—Ἀλλὰ γὰρ ἄλλος . . . ὅς ἐκ παρενθήκης—Here commences a kind of colophon of

this division, previous to his entering on the *fourth* head of enquiry. Weiske, I think, is justified in the insertion of *ως*, which might easily have escaped in transcribing, from its identity with the last syllable of the preceding word. For, strictly speaking, the remarks on Figures are *not* a digression:—but, as he had paid a greater attention to them, than their real importance in reference to Sublimity might seem to justify, and more especially after what he had professed at the beginning of Sect. xvi. there seems to be a propriety in his mentioning these remarks here as *somewhat* of a digression.

P. 114. *a tranquil narrative*—*ἡθους*—Here the word *ἡθους* is put in antithesis to *παθους*, of which Cicero says, de Off. ii. 5, “*motus animi turbatos, quos Græci παθήν nominant.*” Some M.S.S. and ed. Robert. read *ψυχους* instead of *ἡθους*, an error, the correction of which we owe to Toll, who has at once confirmed and illustrated his suggestion by the following quotation from Cicero, *Orat. ad Brutum*, c. 37. “*Duo sunt, quæ benè tractata ab oratore admirabilem eloquentiam faciant: quorum alterum est, quod Græci ἡθικὸν vocant, ad naturam, et ad mores, et ad omnem vitæ consuetudinem accommodatum: alterum, quod iidem παθητικὸν nominant, quo perturbantur animi, et concitantur; in quo uno regnat oratio. Illud superius come, jucundum, ad benevolentiam conciliandam paratum: hoc vehemens, incensum, incitatum, quo causæ eripiuntur: quod, cum rapidè fertur, sustineri nullo modo potest.*”

The Greek *ἡθους* is one of those words, which, like the English *comfort*, sets all definition at defiance. That it is frequently employed to signify the manner, disposition, temper, every thing that is habitual and characteristic, is unquestionable; and this, in fact, is its most common and appropriate sense. But then it is also used with a meaning far more subtle and indefinable than this: which made Quintilian say that he could find no Latin word to represent it: “*alteram Græci παθους vocant, quam nos rectè vertentes ac propriè effectum dicimus: alteram ἡθους, cujus nomine, ut ego quidem sentio, caret sermo Romanus.*” *Inst.* vi. 2. He adds, however, “*ἡθους erit quod ante omnia bonitate commendabitur: non solum mite ac placidum, sed plerumque blandum et humanum, et audientibus amabile atque jucundum.*” It is here apparent that Quintilian adopts the opinion of Cicero: and I persuade myself that both of them will justify the sense I give to the word, in the sentence before us. Indeed it seems apparent, from many passages in Greek authors, that *ἡθους* is frequently contrasted with *παθους*,

to express the habitual calm and tranquillity of the virtuous mind, as opposed to the boisterous and unruly passions of the wicked. And this opinion, which accords with that of the Abbé Batteux, may serve to explain more than one passage in Aristotle; especially where he speaks of ἥθος as the characteristic of comedy, and of πάθος, as that of tragedy. By comedy, however, as thus characterized, we are not to understand such dramas as those of Aristophanes, which are, in fact, rather farces; but such *fabulae moratae* as those of the elegant Menander.

SECTION XXX.

P. 114. *something still to be remarked*—τινα λοιπὰ ἔτι—He means, as I understand the words, some remarks, which are neither commonly known in the schools, nor have yet been made by the teachers of rhetoric. And thus Dr. Pearce interprets it. Manutius has περὶ τοῦ ὁρατικοῦ μ. . which I wish were supported by any M. S. authority.

P. 115. *the selection of appropriate and dignified words*—ἡ τῶν κυρίων καὶ μεγαλοπρεπῶν ὀνομάτων ἐκλογή—The question is, what does Longinus mean by κυρία ὀνομάτα? Twining, in his Translation of the Poetic ii. 278, note 179, tells us that they are *common words*, such as *every body uses*. This, however, cannot possibly be the sense in which κυρίως is used here, or any where else, I believe, in the present Treatise. Concerning the meaning of the other epithet here connected with it, there can be no dispute:—how, then, can we join the idea of *dignity* with *words which every body uses*, and which are, consequently, debased by this vulgar usage? The original meaning of κυρίως will bear me out, I think, in the sense I have given, of *appropriate* words, or such as powerfully, distinctly, and authoritatively convey the meaning of the writer: and these, if they also possess dignity, approach to that “perfection of style,” which Aristotle, *Poet.* xxii. pronounces to consist in its being “perspicuous without meanness.”

In the remarks of Twining, however, so far as relates to Aristotle's use of the term, are found that correct taste and sound criticism which characterize his work: and the reader may, with profit, peruse on this subject, the note above referred to, as also the notes 190 and 204, in the same Volume.

P. 115. *it is this, which adorns their style*—ἡ αὐτῆς ἐπανθεῖν παρασκευάζουσα—This is the reading, which ought, from henceforth, to be received, from Robortelli; and which Weiske conjectures, upon what grounds he does not inform us, that the Paris codex, if examined, would confirm. It needs, however, no confirmation. Such a selection of

appropriate and dignified words adorns, and (ἐπαυθεῖν ποιεῖ) decks style as if with flowers.

P. 115. *rich mellowness*—ἐυπείθεια—Cicero *ad Atticum*, "ἐυπινές et "urbanum." J. A. Ernesti, in *Clav. Cic.* says "πῖνος est palæstri-
"tarum, qui oleo, quo ungi solent, nitidum corpus sibi efficiunt: deinde
"ad alias res traducitur, ut πιναρὶ λίθοι, lapides qui cæsi et politi
"sunt. Sic etiam πῖνος orationis, et ἐυπινές, nitor, elegantia, venustas
"est." But, *pace tanti viri*, I do not think that he has perceived the
exact force of the word: for πῖνος, although its primitive sense be
that of oil, or grease, is also elegantly employed, in a better sense, to
express the dull greasy appearance upon ripe grapes, plums, peaches,
and several other fruits, as if they had been lightly touched with oil.
Hence πῖνος μῆλα. In English, we call this appearance *bloom*, and we
apply it, by a charming metaphor, to the cheek of youth and beauty.
But, the word ἐυπείθεια seems to come from the *studio* of the artist;
where it was used to express that "rich mellowness," imparted by time
alone to the works of the great masters, and especially to those of the
sculptors of ancient days; giving them a perfection, which none, per-
haps, but the most accomplished connoisseurs can duly appreciate. The
term, as applied by Longinus, is exceedingly beautiful and appropriate.
No single word could, that I am aware of, have conveyed its meaning:
nor even by any periphrasis, can I exhibit to my English reader, a
shadow of its elegance in connexion with ἐπαυθεῖν. In my endeavour
to do it justice, I have taken it out from among the other fine qualities
of style mentioned with it, and given to it a separate clause: a liberty,
which I hope will be willingly conceded. Longinus here teaches us
that a rich mellowness, somewhat similar to this, may be given to fine
writing, by a skilful and judicious choice of suitable words,—chiefly,
perhaps, words redolent of hoar antiquity. This is an effect, understood
and felt by every admirer of our own Milton; and that the reader may
have some perception of what I mean, I will give him the first passage
that comes to my recollection.

Sing, heavenly Muse, that on the secret top
Of Oreb or of Sinai, didst inspire
That shepherd, who first taught the chosen seed,
In the beginning how the heavens and earth
Rose out of Chaos:—or if Sion hill
Delight thee more, and Siloa's brook, that flowed
Fast by the oracle of God,—I thence

Invoke thine aid to my advent'rous song,
That, with no middle flight, intends to soar
Above the Aonian mount, while it pursues
Things unattempted yet in prose or rhyme.

BOOK I.

P. 115. *a kind of vocal animation*—*ψυχὴν τινα . . . φωνητικὴν*—Berger, in his *Chrestomathia Longini*, appended to his book *de naturali pulcritudine orationis*, translates this well: "Quod rebus ipsis quasi animam et vocem impertit." Breathing animation into inanimate things, and endowing them with the power of speech.

P. 115. *the peculiar light of the mind*—*ὥς ἴδιον τοῦ νοῦ*—It would make one laugh, were it not too provoking, to see Morus, so far from feeling the beauty of this fine metaphor, degrade it by explaining it as *res grata menti*! No, says the younger Weiske, that is not it: it is *lumen sententie*!!

P. 115. *a huge tragic mask*—*προσωπεῖον*—Lucian. de Hist. conscrib. xvi. affords us a parallel passage to this: *ὥς καὶ τοῦτο εἰκέναι παιδίῳ ἔι που ἔρωτα εἶδες παίζοντα, προσωπεῖον Ἡρακλείους ἢ Τιτάρος περικείμενον*: and we are reminded by it of the precept of *Demetrius Phalereus*, n. 120, *τὸ δὲ πρέπον ἐν παντὶ πράγματι φυλακτίον· τουτέστι, προσφόρως ἐρμηνευτίον· τὰ μὲν μικρὰ μικρῶς, τὰ δὲ μεγάλα μεγάλως*. For, as the same critic elsewhere (n. 75), observes *δύο γὰρ οὐ τὰ λεγόμενα σκοπεῖν, ἀλλὰ πῶς λέγεται· ἔστι γὰρ καὶ μεγάλα μικρῶς λέγοντα ἀπρεπές ποιεῖν τῷ πράγματι*. And Crassus, apud. Cic. de Orat. i. 12, asks, "Quid est, enim, tam furiosum quam verborum vel optimorum atque ornatissimorum sonitus inanis, nulla subjecta sententia nec scientia?"

Quintilian, treating of the peroration, *Inst.* vi. 1, 3, uses the proverb, "personam Herculis et cothurnos aptare infanti." "Nam, in parvis litibus, has tragædias movere," says Erasmus, *Adag. Elzev.* p. 7, "tale est, quasi si personam Herculis et cothurnos aptare infantibus velis. Plutarchus commemorat apophthegma quoddam Agesilai, non admodum ab hoc alienum. Cui, cum sophista quispiam hoc nomine laudaretur, quod res minimas dicendi artificio maximas efficeret; negavit is vel cerdonem bonum sibi videri, qui parvo pedi magnum induceret calceum: significans orationem oportere cum re congruere, non aliter quam vestis convenire debet corpori."

I suspect that the xxxth Section ended originally with the word *νηπίῳ*, and that *Πλὴν ἐν μὲν ποιήσει καὶ ἰ . . .* was the commence-

ment of the next Section. There can be no doubt that the $\dot{\iota}$. . . was the beginning of the word *ἱστορία*.

SECTION XXXI.

P. 115. *most tender and exuberant*— *πτικώτατον, καὶ γόνιμον*—Pearce thinks, with great probability, that a whole Section is here lost : and the probability is strengthened by the remark of Toll, that, in the margin of the M. S. in St. Mark's Library at Venice, is written *ἐνταῦθα λείπει ὑπὲρ δύο φύλλα*. And Rostgard is still more exact as to the Paris codex : "Sic desinit, (i. e. *καὶ ἱ* . . .) fol. 196. "Desunt quatuor folia, nempe, tertium, quartum, quintum, et septimum, "quaternionis K. H."

This lost section Pearce conjectures to have treated of metaphors, and it is likely that here was stated the propriety of their being derived from great, majestic, and noble objects ; admitting of nothing mean or vulgar in the idea. Longinus then, probably, proceeded to mention that even vulgar terms were not altogether to be excluded on all possible occasions ; since it might happen that these would convey the sentiment with greater force and energy than even the finest metaphors, and compensate for their vulgarity by their force.

Thus, the order would be,—in the lost Section, *metaphors* ; commencing with *Πλὴν ἐν μὲν ποιήσῃ καὶ ἱστορία* . . . In Sect. xxxi. *vulgar words*. In Sect. xxxii. *accumulation of metaphors*. By this supposition also the *καὶ* in *Περὶ δὲ πλῆθους καὶ μεταφορῶν*, at the beginning of Sect. xxxii. will be significant, as carrying back the reader to the lost remarks on metaphors. All this I think highly probable : more so than Toll's imaginary supplement, which may be seen in his note on the passage.

As to the truncated word, my conjecture is that originally it was either *θρυπτικώτατον* or *ἐνθρυπτικώτατον*. To conjecture is all we now can do. Of *γόνιμον* I confess I can make nothing satisfactory. It seems to be the wrong word : but how shall we proceed to find the right ? The phrase *γόνιμος ποιητής*, occurs indeed in the sense of *poëta facundus* : but this helps us very little. The quotation perhaps is from some Ode of Anacreon no longer extant : and it is likely that the passage was, at first, rather indicated than quoted : "scilicet, ut "sæpe alias, principium loci primulo tantum digito signaverit." Faber. The vulgar expression was, then, in the passage thus indicated, not in the few words here quoted ; for, in these, there really seems nothing to

offend the most sensitive delicacy, notwithstanding the fancies of some of the commentators.

Concerning Theopompus the Historian, see the note on Sect. xliii.

P. 115. *commendable*—ἐπαινετὸν—There is no doubt, I believe, that this passage is corrupt. Various attempts have been made to restore it, which are not satisfactory to me. May I, then, hazard my own conjecture? I would make but a slight alteration in the received text, and read it thus: Ταύτη καὶ τοῦ Θεοπόμπου ἐκείνο ἐπαινετὸν ἔμοιγε καὶ σηµαντικώτατα ἔχειν δοκέει. . . . This, I think, will make the meaning of the passage quite clear and intelligible. The vulgar word ἀναγκοραγῆσαι, is from the gladiator's school; and was very expressive of Philip's disposition, who resembled the *athleta*, "quorum proprium" erat τὸ ἀναγκοραγεῖν. Sicut hi plus quam satis erat ciborum, atque "etiam cibos minus suaves haud gravatè capiebunt, dummodo sic "maximum robur corpori accederet; ita Philippus,—διὰ τὸ ἀνάλο- "γον,—molestias omnes haud gravatè devorabat, dummodo ipsi majores "copiæ ad proferendum imperium accederent." Weiske.

P. 115. *vulgar expression polished diction*—ὁ ἰδιωτισμὸς τοῦ κόσμου—The *idiotismus* may consist in a single word, or in a whole sentence. The example of it given by Quintilian, is of the latter kind, from Cicero *pro Milone*: Inst. iv. c. 11. "Milo autem, quum in senatu "fuisset eo die, quoad senatus est dimissus, domum venit: calceos et "vestimenta mutavit: paulisper, dum se uxor, ut fit, comparat, com- "moratus est." Here are none but common and every-day words, and some might think them beneath the dignity of the orator. But they are introduced with such art, that they accomplished, in fact, what no elegance of expression could have effected.

By κόσμος I think we may here understand, simply, any word or phrase, "which elevates or embellishes the thing to which it is applied." See Twining's *Poetic*. ii. p. 297. Note 190.

P. 116. *familiar*—σύνηθες—Vulgar and common words are occasionally very strong and perspicuous.

Tantum de medio sumptis accedit honoris.

They are, nevertheless, dangerous in their application, because they are sometimes apt to excite disgust. Demetrius Phalereus seems to have been fully aware of this: n. 77. ἡ γὰρ κυρία καὶ συνηθὴς σαρὴς μὲν ἀσὶ, τῇ δὲ καὶ εὐκαταφρόνητος

P. 116. *in slices*—ἰς λεπτὰ—The vulgarity here seems to consist

in the employment of debased culinary terms: *ξίφιδίω, λεπτά, κατα-
χορδεύων, and κατεκρουργήθη*. The passages are from Herodotus vi.
75. and vii. 181.

SECTION XXXII.

P. 116. *accumulation of metaphors*—*πλήθους καὶ μεταφορῶν*—Pearce thinks that the name of Cæcilius has, in this sentence, crept into the text from the margin, where it might have been placed opposite to *τοῖς νομοθετοῦσι*, to indicate that he was intended by these words. He proposes, therefore, to read *Περὶ δὲ πλήθους καὶ μεταφορῶν, οὐ μὲν ἔοικε συγκατατίθεσθαι κ.τ.λ.* “*Quod ad multitudinem metaphorarum attinet, non sequum est ut assentiamur iis, &c.*” I see nothing but the particle *μὲν* in the way of this suggestion, in which there seems much probability; for otherwise we are left to infer, merely from the sequel, what our Critic’s own opinion is on the question. . *Ὁ γὰρ Δημόσθενης* seems also to bear evidence in favour of Pearce’s suggestion; for, on any other supposition, it must evidently be *Ὁ δὲ Δημοσθένης*. I have assigned a reason, in a former note, for retaining *καὶ*: what then if we read *Περὶ δὲ πλήθους καὶ μεταφορῶν, οὐκ ἡμῖν ἔοικε συγκατατίθεσθαι τοῖς δούδο . . .* By *metaphors* Longinus here means *tropes* of every kind: as the same word is used with equal latitude of signification by Aristotle in the *Poetic*, *et alibi*. *Τὸ δὲ μέγιστον τὸ μεταφορικὸν εἶναι*: and in the judicious use of these consists the chief difference between a skilful and an unskilful writer. The passage quoted is from Demosthenes, *pro Corona*.

P. 117. *hides*—*ἐπιπροσθεῖ*—Suidas, *ἐπιπροσθεῖ, ἐπισκιάζει*. The word does not here mean *proruere*, as Pearce renders it, nor *propellere*, or *provolvere*, as Toll. Thus Theodoret, *Eccles. Hist.* v. 18. *ἐπιπροσθεῖ ἢ ἐξουσία τῷ λογισμῷ*. “*Rationi tenebras offundit licentia.*” We are indebted to Robortelli for the preservation of this elegant expression, and to Toup for its proper explanation.

P. 117. *palliatives*—*μειλίγματα*—Literally *sweeteners* from *μέλι*, honey: *unde μέλιτος*, sweet, soft: Eurip. *Iphig.* 234. Take this instance from Philo *περὶ φιλανθρωπίας*, where, he says, *καὶ τὰς καθαρὰς, καὶ, ὡς ἂν ἔιποι τις τροπικώτερον, παρθένους χεῖρας εἰς οὐρανὸν ἀνατείνας*. Aristotle and Theophrastus,—and indeed all the ancient masters of rhetoric,—taught that metaphors, if too harsh or bold, might be *palliated* by the *μειλίγματα*, or qualifying expressions here suggested. It must, however, be always perilous, in a greater or less degree, to employ figures requiring these palliatives: and many

great writers, by being too adventurous upon this dangerous ground, have exposed themselves to lasting ridicule. It was, however, the fourth century which carried to the greatest excess that corruption, which may date its rise from the days of Seneca. This was an age of the deepest literary debasement, and which seems to have revelled in impurity and false taste; the age of Ammianus Marcellinus, Sidonius Apollinaris, and Ennodius. A single example from the latter may suffice: "diu salum quæris, verbis in statione compositis, et incerta liquentis elementi placida oratione describis, dum sermonum cymbam inter loquelæ scopulos rector diligens fraenas et cursum artificem fabricatus trutinatore expendis: pelagus oculis meis, quod aquarum simul labas, eloquii demonstrasti." So much for a writer who dared to talk of the *ferum Ciceronis*, and believed his own to be the golden age of letters! Reader! is it possible that the Treatise of Longinus can have been so long regarded as a work almost of this period?

Now, what says our Critic? I do not dissent altogether, from the opinion of Aristotle and Theopompus, as to the occasional use of these qualifying expressions, when bold metaphors are employed; but, nevertheless, I maintain that the proper palliative both for the accumulation and for the boldness of metaphors, is vehement passion seasonably applied, and so as to avoid the *παρρησία*: and also the genuine and unsophisticated sublime. Where these are introduced by the hand of taste and genius, we have something else to do besides counting the number of metaphors applied to any single idea, or troubling ourselves to estimate their boldness. Passion and Sublimity sweep all before them, ourselves included; and every consideration is forgotten in our enthusiasm, and sympathy with the writer or speaker. But it must be real passion, and genuine Sublimity: there must be no affectation or conceit, no *sermonum cymba*, no *loquelæ scopuli*; a single drop of frigidity will precipitate all our high imaginings, and send us at once to numbering and weighing metaphors, and crawling in the very dust of criticism.

Theophrastus was a favourite pupil of Aristotle, to whose guardianship at his death, he committed his son Nicomachus. All that remain of his works are his *Moral Characters*, a few treatises on Natural Philosophy, and some metaphysical fragments. To his care we owe the preservation of the works of Aristotle. His most distinguished pupil was Demetrius Phalereus. He died B. C. 288.

P. 117. *as I said before concerning figures*—ἐπεὶ ἔφη καὶ ἐπὶ τῶν

σχημάτων—This seems to be the true reading; the codd. have κα̃πιτα, which Pearce perceiving to be wrong, changed to καὶ ἐπί, but the crasis brings it nearer to the M.S.S. and preserves the sense. The reference is to Section xvii. Τὸ τοίνυν ὕψος καὶ πάθος

P. 117. by Xenophon—παρὰ Ξενοφῶντι—The passage here referred to is *Memorab.* i. 4, where the admirable design of Providence, as displayed in the structure of the human eye, is pointed out; and other parts of the body are described with the same object. The passage quoted is from Plato, in *Τίμαιο*, where Longinus has selected the metaphors which suited his purpose from a much longer dissertation, and this without confining himself either to the words or to the arrangement of his original. Neither of them, hence, affords any light for the correction of the other. An illustration of the passage, however, may be found in *cap. xvii. Alcinoi de doctr. Plat.* Heinsii. Lugd. Bat. 1607, p. 363. 'Οἱ δὲ θεοὶ ἐπλάσαν μὲν προηγουμένως τὸν ἄνθρωπον ἐκ γῆς, καὶ πυρὸς, καὶ αἵματος, καὶ ὕδατος, μοίρας τινὰς δανειζόμενοι εἰς ἀπόδοσιν περιέθεσαν δὲ μυελῷ μὲν τὸ ὄστον, τοῖς δὲ ὄστοις πρὸς σύνδεσιν αὐτῶν νεῦρα. καὶ διὰ νεύρων μὲν κάμψεις ἐγένοντο καὶ ἄρθρων συνδέσεις, διὰ δὲ σαρκὸς σκέπη αὐτοῖς. κ. τ. λ.

P. 118. *Pleasure*—τὴν μὲν ἡδονήν—A writer in the *Classical Journal* conjectures, with much probability, that the words καὶ τὴν μὲν ἡδονήν δοκίμιον, have crept in surreptitiously.

P. 118. *the furnace*—ἄναμμα—That from which the veins and the blood in them, derive their heat, from ἀνάπτω, *accendo, incendo*: ex ἀνά et ἀπ/ω. It seems strange that this should have been so long rendered *neus*, as if the translators had seen only the corrupt reading ἄμμα. I think that which I have given preferable to ῥᾶμα, as suggested by Weiske; for this is too much identified with πηγὴν, which so immediately follows. In οἴκησιν I fancy I see an allusion to the situation of the water in a fortress.

P. 118. *a sort of cushion*—οἶον μάλαγμα—Weiske says that the word μάλαγμα, is a nautical term, and means what by our sailors are called *fenders*, i. e. bundles of rope, and the like, suspended by the sides of vessels, while in harbour, to preserve them from injury by rubbing against each other. Hesychius calls them σύστρεμματα ἐκ σχοινίου. However, Alcinous, *de doctrin. Platon.* ο. 23, p. 368, justifies my rendering of the passage, and gives a full explanation of Plato's meaning, together with a correction of his text: τὸν πνεύμονα δὲ ἐμηχανήσαντο τῆς καρδίας χάριν μαλακόν τε καὶ αἰμαῖμον, σπαραγγώδην τε καὶ

σπόγγῳ παραπλήσιον, ὅπως ἔχη μάλαγμα πηδῶσα ἡ καρδία κατὰ τὴν ζῆσιν τοῦ θυμοῦ. For the application of this passage to the illustration of Longinus, the reader is indebted to Toup.

P. 118. *the sponge*—μαγείον—Idem quod ἐκμαγείον, Plut. vii. 325, ab ἐκμασσω. I rather think it should be ἐκμαγείον, since in Plato we read : οἷον κατόπτρῳ παρεσκευασμένον καὶ ἔτοιμον αἰὲ παρακείμενον ἐκμαγείον : sc. *detersorium*. This passage is thus illustrated by Alcinous, in p. 369 of the work already cited : τὸν δὲ σπλήνα τοῦ ἥπατος χάριν, ὅπως καθαίρη τε αὐτὸ καὶ παρέχη λαμπρόν. τὰς γοῦν ἐπιγενομένας ἐκ τινων νόσων περὶ τὸ ἥπαρ διαφορὰς εἰς ταυτὸν δέχεσθαι. There appears to me an allusion also to another use of the sponge, mentioned I think by Petronius, of which I shall say no more. *Intelligent nasuti*.

P. 118. *like a quilted covering*—οἷον τὰ πιλήματα—This is unquestionably the true reading. The codd. vary much in the whole passage from each other ; and most of the early edd. partake of their variations. They almost all have πηδήματα here : but Ruhnken first suggested to Toup the reading now generally adopted, *πιλήματα*, quilted coverings,—any thing stuffed with wool or hair,—like the *jacks*, and *jackets*, worn as armour by certain of the infantry in the armies of the middle ages.

P. 119. *Plato is sometimes severely censured*—Πλάτωνα . . . διασφουρῶσι—Thus Cicero, *ad Brutum*, c. xxi. “Itaque video visum esse nonnullis, Platonis et Democriti locutionem, etsi absit à versu, tamen quod incitatus feratur, et clarissimis verborum luminibus utatur, potius poema putandum, quam Comicorum Poëtarum : apud quos, nisi quod versiculi sunt, nihil est aliud quotidiani dissimile sermonis.”

The quotation is from the treatise *De legibus* vi. where it appears that the first sentence ought, contrary to most of the editions of Longinus, to be read interrogatively. The whole passage is very curious : Ταῦτα γὰρ διὰ λόγου μὲν νόμῳ προστάττειν, μὴ γαμῆν πλούσιον πλουσίου, μηδὲ πολλὰ δυναμένον πράττειν ἄλλου τοιούτου· θάττους δὲ ἥθεσι πρὸς βραδυτέρους, καὶ βραδυτέρους πρὸς θάττους ἀναγκάζειν τῇ τῶν γάμων κοινωνίᾳ πορεύεσθαι, πρὸς τῷ γελοῖα εἶναι, καὶ θυμὸν ἀνεγείρει πολλοῖς. Οὐ γὰρ ῥᾶδιον ἐννοεῖν, ὅτι πόλιν εἶναι δεῖ δίκην κρατῆρος κεκραμένην ; οὗ μαινώμενος μὲν οἶνος ἐγκεχυμένος ζεῖ, κολαζόμενος δὲ ὑπὸ νήφοντος ἐτέρου θεοῦ, ἀγαθὸν πόμα καὶ μέτριον ἀπεργάζεται. Τοῦτ' οὖν γιγνόμενον ἐν τῇ τῶν παίδων μίξει, διορᾶν, ὡς ἔπος εἰπεῖν, δυνατὸς εὐδεῖς. Τούτων δὲ χάριν ἔῃ μὲν νόμῳ τὰ

τοιαῦτα, ἐπιδόντα δὲ πείθειν περᾶσθαι, &c. See also how Plutarch, *de aud. Poët.* has appropriated this.

P. 119. *on Lysias*—τοῖς ὑπὲρ Λυσίου—Although Lysias is deservedly reckoned among the most distinguished of the Grecian orators, yet the Critic is unquestionably justified in the preference here given to the style of Plato. Of the thirty-four orations of the former, which have descended to us out of more than two hundred, the text is exceedingly corrupt: but still we are fully enabled to appreciate their value. Perspicuity, simplicity, and grace, are their distinguishing characteristics: and Dionysius of Halicarnassus, while he allows Lysias ample credit for all these high qualities, yet admits that his style is better suited to fictitious causes, than to forensic pleadings. With this agrees the judgment of Cicero, *de cl. orat.* "Tum fuit Lysias, ipse quidem in causis forensibus non versatus, sed egregiè subtilis scriptor atque elegans; quem jam prope audeas oratorem perfectum dicere
"quanquam in Lysiâ sæpe sunt etiam lacerti, sic ut fieri nihil possit
"valentius: verum est sæpe genere toto strigosior." And the opinion of the great Roman Critic is to the same purpose, when he speaks of him, *Lib. x. c. 1*, as "puro fonti, quam magno flumini, propior."

With the words τοῖς τοιοῦτοις ἐλαττώμασιν commences a digression, which extends to the end of Sect. xxxvi. "Quæstionem quidem continet magno et splendido apparatu exornatam, eamque cum argumeto totius libri, ut auctor ipse, Sect. xxxiii. dicit, arcte conjunctam." Vide Weiske, *Diss. Crit. xxii.* Toll reads, in this same sentence, ὅμως αὐτόθεν ὁ Κακίλιος, in which Toup agrees with him. Manutius and Portus have the same; and I am persuaded that, although rejected by some more modern editors, this is correct.

SECTION XXXIII.

P. 120. *as a general proposition*—καθολικῶς—This I consider to be the meaning of the word, as here employed. But my reason for noticing it now is to answer an objection, which might possibly be raised upon it, against the date I have elsewhere assigned to the Treatise on the Sublime. Langbaine, however, with a different object in view, has nearly done the work to my hands; and I shall avail myself of his researches.

He tells us that a respectable writer of his own time had maintained that the Apostles' creed was not written in the Apostolic age, from the circumstance that this word is introduced in it; whereas, says he, the

word was, at that time, quite unknown. My present enquiry is not a theological one: but it is clear that if the word *καθολικὸς* was first used in an age subsequent to that of the Apostles, it could not have been employed by a writer of the Augustan age, or near it,—the date which I have assigned to Longinus. Langbaine, however, has sufficiently proved that the word was in common use, especially in works of criticism, at a period quite early enough to relieve me from all difficulty in this respect: and the very circumstance of its being found *in works of criticism*, would not only make it familiar to our author, but be likely to recommend it to him.

It appears, then, in the writings of Dionysius of Halicarnassus, not only as used by himself, but as a word in common use in the schools of rhetoric. In treating of the construction of nouns, he has the expression, εἰς καθολικὴν καὶ ἑντεχνόν τινα περίληψιν πεσεῖν: and referring to the *rhetores*, he says, αὐ καὶ καλοῦσι καθολικὰ κεφάλαια,—words which clearly indicate its frequent use among them. Quintilian also recognises the word as one in common usage, ii. c. 13, “Præcepta quæ *καθολικὰ* vocant, id est universalia, vel perpetualia.” And again, viii. c. 5, “quales frequenter ab iis dicuntur, qui hæc *καθολικὰ* vocant.” Troilus the sophist also speaks of *καθολικὰς ἀρχάς*, and *καθολικὰ τέλη*,—and, were it at all desirable, a very little research would suffice to produce many more similar contemporary instances. These, however are amply sufficient for removing any objection to the age I have assigned to the present treatise from the use of the word *καθολικῶς*.

In this same sentence Manutius reads *διημαρτημένον*, which is also found in the margin of the *cod. Eliens.* and which appears to me preferable to *διημαρτημένοις*. It has also the preference of Toup, as referring to *μέγεθος*: “sublimitas quæ in nonnullis peccat.”

P. 120. *I am aware*—Ἐγὼ δὲ οἶδα μὲν—Toll quotes, in illustration of this passage, an epistle of the younger Pliny, Book ix. 26. “Dixi de quodam oratore nostri seculi, recto quidem et sano, sed parùm *grandi et ornato*, ut opinor, aptè: *nihil peccat, nisi quod nihil peccat*. Debet enim orator erigi, attolli, interdum etiam effervescere, efferri, ac sæpe accedere ad præcepta. Nam plerumque altis et excelsis adjacent *abrupta*: tutius per plana, sed humiliter et depressius iter:” &c. Quintilian too remarks, x. c. 1, “Neque id statim legenti persuasum sit, *omnia*, quæ magni auctores dixerint, utique esse perfecta. Nam et *labuntur aliquando*, et oneri cedunt, et indulgent ingeniorum suorum

"voluptati: nec semper intendunt animum, et nonnunquam fatigantur: cum Ciceroni dormire interim Demosthenes, Horatio vero etiam Homerus ipse videatur." And Dionysius of Halicarnassus, in reply to an epistle from Pompey concerning Plato, says, 'οὐδὲν διαφερόμεθα πρὸς ἀλλήλους· σὺ τε γὰρ ὁμολογεῖς ἀναγκάσιον εἶναι τὸν ἐπιβαλλόμενον μεγάλοις καὶ σφάλεσθαι ποτε· ἐγὼ τε φημι τῆς ὑψηλῆς, καὶ μεγαλοπρεπῆς, καὶ παρακεκινδυνευμένης φράσεως ἐφειόμενον Πλάτωνα μὴ περὶ πάντα τὰ μέρη κατορθοῦν, πολλοστὴν μὲν τοῖς μοῖραν ἔχειν τῶν κατορθουμένων τὰ διαμαρτανόμενα ὑπ' αὐτοῦ.

"The ὑγίης πάντῃ καὶ ἀδιάπτωτον," says Twining, *Poet.* i. 310, "is surely by no means the character of the Greek tragedies. They who think it worth searching for, must lay aside Sophocles and Shakspeare. In the French theatre perhaps they may find it: but they must be content to take with it, I fear, the σύμμετρον ἐν τοῖς κατορθώμασιν." Indeed there can be no doubt that τὸ ἐν παντί ἀκριβὲς κίνδυνος σμικρότητος: and, on the other hand, that

Great wits may, sometimes, gloriously offend,
And rise to faults true critics dare not mend;—
From vulgar bounds, with brave disorder, start,
And snatch a grace beyond the reach of art:—

just as the greatness of manner in the pictures of Parmegiano is said, by competent judges, to be owing, in no slight degree, to his neglecting minute accuracy of detail.

P. 121. *by their defects*—ἀπὸ τοῦ χείρονος—Cicero, *de Orat.* i. 25, bears testimony to the accuracy of this remark: "Adest fere nemo, quin acutiùs atque acriùs vitia in dicente, quam recta, videt." And Homer, *Il.* i. ἐπεὶ τὰ χερείονα νικᾷ.

Discit enim citiùs, meminitque libentiùs illud

Quod quis deridet, quàm quod probat et veneratur. HOK.

P. 121. *effects of oversight*—παροράματα δι' ἀμέλειαν—Words compounded with the preposition παρά, usually embrace in their meaning something wrong, insidious, private, or, as we say underhand: thus παραβαίνω, *prævaricor*: παραβάλλομαι, *decipio*. Here, however, it merely refers to the wrong done to a man's own works by negligence and oversight. Weiske thinks that the words εἰκὴ που καὶ ὡς ἔτυχεν, are surreptitious, originating in a marginal gloss, incautiously admitted into the text. He would, therefore, read, παροράματα ὑπὸ μεγαλοφύας ἀνεπιστάτως παρενηνεγμένα, and he is probably right.

P. 121. *the higher excellences*—τὰς μείζονας ἀρετάς—The M.S.S.

and early edd. have αἰτίας here, instead of ἀρετὰς,—but de Petra was the first to discover the true word. Thus, at the beginning of this Sect. we have πότερὸν ποτε αἱ πλείους ἀρετὰς τὸ πρωτεῖον and in Sect. xxxiv. Καὶ πλείους ἀρετὰς ἔχων. A careful examination of the context appears to me satisfactorily to confirm de Petra's suggestion, which I have therefore admitted. The sentiment is that of Horace :

Verùm ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parùm cavit natura.

P. 121. *Apollonius*—Ἀπολλώνιος—The text is here too satisfactory to require any alteration; and that suggested by Toup seems quite unnecessary.—Apollonius, though generally denominated the Rhodian, from his residence there for some years, was born at Alexandria, where he succeeded Eratosthenes in the care of Ptolemy's famous library, as its third librarian. In his youth he had been the disciple of Panætius, and of Callimachus; the latter of whom, in consequence of some dispute, wrote a poem against him, in which he satirizes him under the name of *Ibis*. The poem here mentioned, on the expedition of the Argonauts, is all that remains of his works: and this was so unsuccessful at its first publication, as to occasion his leaving Alexandria, and repairing to Rhodes, where he opened a school of Rhetoric. During his residence here, he employed his leisure in correcting his poem, and reducing it to the condition in which it now appears, and in which it probably appeared to Longinus. The account given of it by Quintilian, x. c. 1, is perfectly just, and sufficiently accords with the remark before us. "Non contemnendum edidit opus, æquali quadam mediocritate." He flourished about 210 B. C.

P. 121. *Theocritus*—Θέοκριτος—The works of this elegant poet are now denominated *Idylls*; but they originally bore the title of *Bucolics*, as they are here called by Longinus: and the ancients spoke of him, or quoted his poems, as those of ὁ βοικός. Servius calls the poems *Bucolic Idylls*, which is, in fact, their correct designation. There are extant thirty of these; but it neither appears that all of them are the works of Theocritus, nor that all are properly Bucolic in their subjects. The true Bucolic verse required according to Diomedes the grammarian, Lib. iii. and Probus, on Virgil's Bucol. a dactyle in *quarta sede*, and some say in *prima* also: but with these requisitions Theocritus seldom complied. Witness the *first* line of his first Idyll as a perfect line:

Ἀδύ τι τὸ ψιθύρισμα καὶ ἡ πίτυς, αἰπόλε, τήνας,
the third, as wanting the dactyle in *prima sede* :

Συρίσδεις· μετὰ Πᾶνα τὸ δεύτερον ἄθλον ἀποισῶ,
and the sixth, as wanting it in *quarta* :

Ἄ χίμαρος· χιμάρω δὲ, καλὸν κρῆς ἔστέ κ' ἀμέλξης.

It is well known that Virgil has imitated, and not unfrequently copied these poems in his *Eclogues*. They are written chiefly in the Doric dialect, and, with a few exceptions, are models of beauty, elegance, and simplicity. Theocritus was the pupil of Asclepiades of Samos, and the friend of Aratus. He was a native of Syracuse, but spent no inconsiderable part of his time at Alexandria; which, in the age of the Ptolemies, seems to have been the general resort of learned and distinguished men. He flourished about 280 B. C.

I am inclined to think that, when Longinus speaks of this poet as ἐπιτυχέστατος, πλὴν ὀλίγων τῶν ἔξωθεν, the exception refers, not as some of the commentators imagine, to certain passages in the Idylls not brought down to the level of pastoral life, but to his departure from Pastoral subjects altogether, in search of the epic and the lyric. Thus, τὰ ἔξωθεν would mean subjects that lay out of the track of his genius, which was decidedly suited to pastoral.

P. 121. *than Homer*—ἢ Ὅμηρος—To rectify this passage, which all allow to be corrupt, after the fullest consideration that I have been able to give to it, nothing appears, on the whole, less objectionable than the suggestion of Toll. The common reading is ἄρ' οὖν Ὅμηρος ἂν μάλλον, ἢ Ἀπολλώνιος ἐθέλοις γενέσθαι; making no mention of Theocritus. To account for this, the whole of what is said about Theocritus is shut up in a most unseemly parenthesis. Pearce says, “Ego sane ista, quæ de Theocrito dicuntur, dicta esse per parenthesis censeo :”—and then, for ἄρ' οὖν, he reads ἄρ' οὐχ, which, he says, will make it all right. No such thing, says Toup : but you must read ἄρ' οὖν Ἀπολλώνιος ἂν μάλλον ἢ Ὅμηρος ἐθέλοις γενέσθαι; *an igitur Apollonius esse malis, quam Homerus?* And then he, too, sends off Theocritus in a parenthesis. Now, I really deem ὁ ζῶντος of more consequence than to be thus unceremoniously treated; but if he is not to be fairly dealt with in the text, banish him at once to the margin. If, however, you do this, you will lose the words ὁ Θεόκριτος ἐπιτυχέστατος, where the epithet is *Longinus ipsissimus*. No : I have chosen, I persuade myself, the reading, at once the most probable, and that which makes the best sense of the passage : ἄρ' οὖν Θεόκριτος ἂν μάλλον, ἢ Ἀπολλώνιος ἐθέλοις

γενίσθαι, ἢ Ὅμηρος; "would you therefore rather be Theocritus, or Apollonius, than Homer?"

P. 121. *Eratosthenes*—Ἐρατοσθένης—He was the pupil of Callimachus, and the second librarian of the celebrated Alexandrian library. His favourite studies were philosophical criticism and mathematics. In the exact sciences he was no mean adept: for with the instruments under his care in the library of the Ptolemies he measured the obliquity of the ecliptic, and a degree of the meridian; and he was the first to introduce into maps regular parallels of latitude. He is said also to have invented the armillary sphere, and to have determined the circumference of the earth with great exactness. It is not difficult, then, to conceive, that if a mind of this stamp could condescend to poetry, his work would be precisely what we are here told of the Erigone, διὰ πάντων ἀμώμητον τὸ ποιημάτιον,—as exact in every thing as his admeasurements, mathematically correct,—but only a ποιημάτιον after all. He starved himself, B. C. 194, in his 82d year, because he had not firmness of mind to endure the loss of sight; and only a few fragments of his numerous works remain. The principal of these bears the title of Καταστερίσμοι, a name which sufficiently declares its subject. I have not seen it: but it is very probable that the seven lines in the *Poëta Minores Græci*, περὶ ζωνῶν, are extracted from it; and these certainly give no very promising indications of poetical genius, any more than the four lines, εἰς ἀκράσιαν, which precede them there.

P. 121. *Bacchylides*—Βακχυλίδης—He was a Lyric Poet, a native of Iulis in the isle of Cos, a town which was also the birth-place of Simonides, whose nephew he was. Like Pindar, he wrote in praise of Hiero; and this similarity of subject seems to have occasioned the mention of his name here, in connexion with that of the great Theban. That he was, notwithstanding the preference here given, a poet of no mean rank, appears from the high estimation in which his poems were held by Hiero himself, no ordinary judge; who is said even to have preferred his odes to those of Pindar. The accomplished Julian, also, as we are informed by Pearce, was highly pleased with them: but the poem from which he is said to have drawn maxims for the conduct of life, was probably that denominated *Apodemicos*, which narrated the Travels of some God. This seems, from its subject, to have been didactic rather than lyric. Horace is said to have imitated him in his Prophecy of Nereus. He flourished 450 B. C. and only a few fragments of his works remain.

P. 121. *Pindar*—Πίνδαρος—"Si quis"—says Pearce,—“hunc
 “poëtam non nôrit, festinet ex lectione sublimium ejus Odarum, qui et
 “qualis fuerit scire. Neque enim solùm apud omnia sæcula clarissimum
 “nomen obtinuit, sed et versus, quos composuit, lyrici, ab eo Pindarici
 “vocantur.” The story related of him,—that in his youth, as he
 reposed on the grass, a swarm of bees settled on his lips, and left
 there some of their honey,—was probably invented after he became
 distinguished for the sweetness of his poetry. The larger part of his
 works has perished; but enough has been spared to shew that there was
 nothing extravagant in the praises lavished upon him by his contempo-
 raries, and by succeeding ages. Quintilian says of him, x. c. 1, “Novem
 “lyricorum longè Pindarus princeps, spiritûs magnificentiâ, sententiis,
 “figuris, beatissimâ rerum verborumque copiâ, et velut quodam elo-
 “quentiæ flumine; propter quæ Horatius eum merito credidit nemini
 “imitabilem.” He was not, however, quite free from conceits unworthy
 of his exalted genius. Besides the fragments of his lost poems, we have
 still forty-five Odes, ἐπινίκια ᾄσματα, or Hymns of Victory. These
 are divided into four classes. First, the *Olympic Odes*, fourteen in
 number: next, the *Pythian Odes*, of which there are twelve: then, the
Nemean, consisting of eleven: and finally, the *Isthmian*, amounting to
 eight. This arrangement, however, was not made by the poet himself,
 and though convenient, rests upon no certain authority; unless, as is
 usually done, it may be referred to Aristophanes, the Grammarian, of
 Byzantium. The Odes which remain, as the above classification will
 shew, refer to the victors in the public games; and especially to the
 success of Hiero and Theron. They are moral, grave, and devout,
 soaring continually to the loftiest flights of enthusiasm. This poet died
 at an advanced age, 453 B. C.

P. 121. *Ion of Chios*—Ἴων ὁ Χῖος—This poet, who also wrote
 dithyrambs, was chiefly distinguished for his dramatic works, which
 were acted at Athens with much applause; and it is manifestly to these
 that reference is here made. He is spoken of by Athenæus with com-
 mendation: and Aristophanes called him The Morning Star: *Pax*, 837,
 because he died in the act of writing an Ode, which began with those
 words.

Ἴων ὁ Χῖος, ὅσπερ ἐποίησε πάλα
 Ἐνθάδ' εἰς τὸν ᾠδὸν ποθ' ὥς τε γ' εὐθέως
 Ἀοῖον αὐτὸν πάντες ἐκάλουν ἀστέρα.

P. 122. *are quenched*—σβέννυνται—The metaphors of Pindar, though

in general, they are grand, and worthy of the splendour which surrounds them, to which they contribute in a surprising degree; yet are not, it must be confessed, in every case entitled to this praise: since some of his figures partake of the nature of *conceits*; and consequently fail to exhibit his usual judgment and sagacity. Hence he has exposed himself to the censure of Galen: οὐδ' ἀπὸ τῶν κυρίων, ὥς ἔτυχη, μεταφέρειν ἔξεστιν, οὐδὲ τοῖς ποιηταῖς· ἀλλὰ καὶ Πίνδαρος τις εἶν, ὡς αὐτοῦ τὰ πέταλα τὰς κρήνας λέγων, οὐκ ἐπαινεῖται, καὶ πολὺ μᾶλλον, ἐπειδὴν ἀφ' αὐτοῦ δὲ πρὸς ἀκμῇ χαλκεύειν γλῶσσαν. *De pulsatim differentia.*

And as to Sophocles, there can be no doubt that he voluntarily descended from the lofty dignity of the Tragic Muse, and occasionally endeavoured to "set on some quantity of barren spectators to laugh." "The dialogue," says Twining, *Poetic*, i, 307, "between Minerva and Ulysses in the first scene of the *Ajax*, from v. 74 to 88, is perfectly ludicrous. The cowardice of Ulysses is almost as comic as the cowardice of Falstaff. In spite of the presence of Minerva, and her previous assurance that she would effectually guard him from danger by rendering him invisible, when she calls Ajax out, Ulysses, in the utmost trepidation, exclaims—

Τί δράς, Ἀθήνα; μηδαμῶς σφ' ἔξω κάλει

"Minerva answers:

Οὐ σίγ' ἀνέξῃ, μηδὲ δουλίαν ἀρεῖς;

"But Ulysses cannot conquer his fears:

Μὴ πρὸς θεῶν, ἀλλ' ἔνδον ἀρκείτω μίνον.

"And in this tone the conversation continues; till, upon Minerva's repeating her promise that Ajax should not see him, he consents to stay: but, in a line of the most comical reluctance, and with an *aside*, that is in the true spirit of Sancho Pança:

Μίνοιμ' ἄν.—ἤθελον δ' ἄν ἐκτὸς ὦν τυχεῖν,

"No unprejudiced person, I think, can read this scene, without being convinced, not only that it must have actually produced, but that it must have been *intended* to produce, the effect of Comedy."

But, it may be said, and truly, that this was spontaneous degradation; a sacrifice of the majesty of the Drama, to the applause of the mob: whereas Longinus is obviously speaking, not of voluntary, but of involuntary failures, ὅτε μὲν οἷον πάντα ἐπιφλέγουσι. τῇ φρενὶ, σβέννυται δ' ἀλόγως πολλάκις, καὶ πίπτουσι ἀτυχίστατα. Granting this, not quite allowing it, we shall find that Sophocles, even when he

aims at dignity, does not always effect his purpose. In proof of this, we might instance that gladiatorship of repartee between the characters of his fable,—and those *vibrantes sententiae*, in which he indulges occasionally; than which nothing can well be imagined less dignified. The speakers seize upon each other's words, and cast them back again, in a manner which Twining says "approaches very nearly to the language of "a contest between two washerwomen." It is unnecessary to specify minutely the passages to which I allude: they will at once occur to the readers of the Grecian Drama. I may refer, however, to the dialogue between Oedipus and Creon. *Oed. Tyr.*, and to that between Oedipus and the two shepherds, in the same tragedy; or to the scene between Teucer and Menelaus, in the *Ajax*; or to that between Ulysses and Neoptolemus, in the *Philoctetes*; as furnishing a few examples of what I mean. The reader, who wishes to see more on this subject, may turn to Twining's note already referred to; who considers the observation of Longinus as fully justified by them.

SECTION XXXIV.

P. 122. *a more varied harmony*—*πολυφωνότερος*—The idea, which this word is meant to convey, seems to be the same as that which is somewhat differently expressed in Sect. xxxix. by *τῇ μίξει καὶ πολυμορφίᾳ τῶν ῥημάτων*: and when Dionysius of Halicarnassus, (*περὶ συνθέσεως ὁρομᾶτ.* Sect. xv.) calls Homer *πολυφωνότατος ἀπάντων τῶν ποιητῶν*, he attributes to him precisely the quality here intended. This is made sufficiently evident, by our being told that the effect in Homer was mainly produced by a certain use of *παραπληρώματα ἑυφωνα*. When, therefore, Morus renders it by "*Multo magis compositionem orationis variavit*;" or when Pearce by "*Est enim Hyperides magis, quam ille sonorus*;" they neither of them appear to me to assign to Hyperides the exact quality in which our Critic here tells us he was superior to Demosthenes,—namely, "a more varied harmony of style, arising from the selection and combination of words of pleasing sound."

P. 122. *a professor of the five games*—*πένταθλος*—These games were, throwing the quoit, running, leaping, casting the javelin, and wrestling. It was usual for an individual to content himself with superiority in some one of these: but those who aspired to pre-eminence in them all, were denominated *πένταθλοι*. It generally happened, however, that these were found, on trial, inferior to the man, in his own particular game, who limited his efforts to one of these exercises.

Nothing can well be imagined more puzzling than the comments

which have been written on this difficult and corrupt passage. That it is difficult must be acknowledged ; and that it is also corrupt, will not, I believe, be denied. The difficulty is not to discover, even as the text now stands, the purport of what Longinus meant to say,—the context shews that,—but *how* he has said it. In investigating the matter, we shall be, here also, compelled to have recourse to the good old rule, *when the commentary fails to explain the text, to see whether the text will not explain itself*, and suggest its own correction.

In the first place, then, as to whether, with the best M.S.S. we should read ὥστε τῶν λείπεσθαι, πρωτεύειν δὲ or with Manutius ὅς γε τῶν λείπεται, πρωτεύει δὲ though I rather prefer the latter ; yet I do not think it of sufficient importance to alter the authorized text.

Next, as to all that has been said about ἰδιωτῶν, I would boldly sweep it away at once, as rubbish ; and the word which has occasioned it should share the same fate. Take it in any sense you please, you can make of it nothing to our present purpose. In fact the whole passage, I doubt not, was originally written thus : ὥστε τῶν μὲν πρωτείων ἐν τοῖς ἰδιοῖς τῶν ἄλλων ἀγωνιστῶν λείπεσθαι, πρωτεύειν δ' ἐν ᾧπασιν. For how stands the matter ?

Hyperides, we are told, is σχεδὸν ὕπακρος, *near to perfection*, in all the excellences of style, just as the Pentathlus is near to perfection in each of the five exercises : but then, as he is not equal to the leaper, for instance, or to the wrestler, in leaping, or in wrestling ; even so Hyperides is not equal to Demosthenes in those excellences of style which are his peculiar forte. Thus, to adopt the illustration of a learned and ingenious friend—Parr, as a general scholar, was superior to Porson ; but Porson was the better critic. Parr is here the Pentathlus, Porson the Athleta. So, a mineralogist may be superior in the knowledge of his own science, to the geologist ; but the latter has a more extensive knowledge of the whole science, of which mineralogy forms only one branch. The geologist is the Pentathlus, the mineralogist the Athleta. The Pentathlus, then, fails of pre-eminence, τῶν πρωτείων λείπεται, in the peculiar exercises, τοῖς ἰδιοῖς, of the several other Athletas, τῶν ἄλλων ἀγωνιστῶν, but he excels them ἐν ᾧπασιν, in all the exercises together. Hyperides also, beats Demosthenes in the *number* of his excellences ; but this is not to be our criterion : style is to be estimated by the *degree*, and not by the *number* of its excellences : and by this rule the superiority is conceded to Demosthenes.

The supposition above stated, not only makes all clear, but is in perfect accordance with the argument of Longinus. It seems also to harmonize with the following passage in Plato, (*Ερασται*.) to which the commentators are agreed in thinking that Longinus has here alluded :
 ἐννοῶ, ἔφην, οἷον λέγεις τὸν φιλόσοφον ἄνδρα. Δοκεῖς γὰρ μοι λέγειν, οἷον ἐν τῇ ἀγωνίᾳ εἰσὶν οἱ πένταθλοι πρὸς τοὺς δρομέας, ἢ τοὺς πελταστὰς. Καὶ γὰρ ἐκεῖνοι τούτων μὲν λείπονται κατὰ τὰ τούτων ἄθλα, καὶ δευτέροι εἰσι πρὸς τούτους. τῶν δὲ ἄλλων ἀθλητῶν πρῶτοι καὶ νικῶσιν αὐτούς.

I shall be condemned, I dare say, for making so free with the text : but I have seen greater freedoms used with less necessity. After all, I do not presume to say, with Heinsius, whose mantle certainly fell on Wakefield, “*si quis tamen glandes post aristas malit, iis fruatur :*” but rather with my author, *χαίρῃτω ἕκαστος οἷς ἥδεται*.

P. 122. *are exquisitely sweet and tender*—*μετὰ γλυκύτητος ἡδύ· λιτῶς ἐφιδυνόμενον*—De Petra explains this as follows : “*ὁ νοῦς, ἡθικὸν ἔχει μετὰ γλυκύτητος, ἥτοι, κατὰ το ἡδύ, λιτῶς ἐφιδυνόμενον :*” “*retinet moratum cum suavitate [conjunctum, hoc est] dulcedine leniter et modice conditum.*” But as it is apparent that ἡδύ cannot stand with ἐφιδυνόμενον, the conjecture of Toll, that the two words *λιτῶς ἐφιδυνόμενον* are a mere gloss incautiously admitted into the text, is highly probable.

P. 122. *his raillery genteel and polished*—*μυκτῆρ πολιτικώτατος*—The word *μυκτῆρ* is exactly the *nasus aduncus* of the Latin writers : and its adjunct *πολιτικός* is not here *civilis*, nor *forensis*, but *urbanus*, *lepidus*, *politus*. Thus Hesychius, *πολιτικός : ἀστεῖος μετὰ τέχνης τινός :* and Lucian speaks of *Ἀττικὸν μυκτῆρα : lepos et venustatem in jocando*. More examples, if more be desired, may be found quoted in Ruhnken's note. Toup says, “*Vocem εὐγένεια frustra suspectam habuerint viri “eruditi.”*” Ruhnken proposes to read *ἐμμέλεια*, others *εὐμέλεια*, or *ἐκτένεια*. I agree with Toup that the word in the text is as good as any of them : and Quintilian, x. i. will shew us the sense in which it is used : “*At Messala nitidus et candidus, et quodammodo præ se ferens in dicendo nobilitatem suam.*” I think, nevertheless, that its meaning is comprehended in the sense I have given to *πολιτικώτατος*.

P. 123. *pliancy and versatility*—*ἐν ὕγρῳ πνεύματι*—“*Cum ea quæ, “humida sunt, facilius flecti possunt, voces ὕγρὸν πνεῦμα videntur hic “significare istiusmodi animum, qui se facile in diversas partes trajicit, “quique ab alia re ad aliam, ut postulat occasio, in dicendo sine labore*

“transit.” Pearce. The passage in Pindar, *Pyth.* i. describing Jove’s eagle composing himself to sleep, is well known :

ἔν—

δει δ’ ἀνὰ σκάπτῳ Διὸς αἰετὸς, ὦ—
 κεῖαν πτέρυγ’ ἀμφοτέρωθεν χαλάσας
 ἀρχὸς οἰωνῶν· κελαινῶ—
 πιν δ’ ἐπὶ οἱ νεφέλαι
 ἀγκυλῶ κρατὶ βλεφάρων
 ἄδ’ ὕκλαϊστρον κατέχευας· ὁ δ’ ἐκνῶσσαν
 ὕγρὸν ῥῶτον αἰωρεῖ, τεαῖς
 ῥιπαῖσι κατασχύμενος. &c.

which is thus translated by my respected friend, the late Rev. J. L. Girdlestone :

.. On Jove’s sceptre, charmed, sits the king
 Of birds, each rapid wing
 Loos’ning, while thick clouds hovering round
 Involve the hooked terrors of his head,
 And, gently closing, in sweet trance are bound
 His eyelids : soft a slumb’rous dew is shed
 On every plume : his back upheaves
 Extatic, while each sweetly-piercing dart
 Thrills through his frame

The word ὕγρὸς seems then to denote that glossiness in natural objects, which gives them an appearance of being moist ; as, in the eagle of Pindar, the glossy plumage of his back : and when figuratively applied to style, the last polish of elegant refinement. Hence, the ὕγρὸν πνεῦμα denotes that *molle et facetum*, which Horace ascribes to Virgil,—a style to which the hand of taste has given the highest perfection ; that *gloss* of elegance, which Addison may help us to conceive, though not teach us to describe.

The poetical passages concerning Latona were in a work of Hyperides, bearing the title of *Deliacus*, which Hermogenes, *περὶ ἰδεῶν*, thus mentions ; ἐπεὶ τὰ ἐν Δηλιακῷ Ὑπερίδου ποιητικῶς μᾶλλον καὶ μυθικῶς ἔιρηται. Faber. The funeral oration is mentioned in terms of the highest commendation by Diodorus Siculus, Plutarch, Photius, and others ; but it is lost, with the exception of an elegant fragment in Stobæus, *Serm.* 123, which may be seen quoted in Toup’s note on this passage.

P. 123. *Whenever he makes a forced effort at wit*—Ἐνθα γελοῖος

εἶναι εἰδόμεται—Quintilian, in his comparison of Demosthenes with Cicero, has remarked this failure in the Grecian orator. Lib. x. c. i. "Salibus certè . . . vincimus." And Faber, in his note on this passage, goes very far indeed: "aut nunquam risit, aut perperam risit, "ubi scilicet ridendum non erat; aut male et frigide risit." There is, I believe, no dissent from Toup's emendation of ἐπίχαρις, *festivus*, for ἐπιχαρις.

P. 123. *for a Phryne, or an Athenogenes*—περὶ Φρύνης ἢ Ἀθηνογένους—The M.S.S. were here very corrupt, some exhibiting Φρυγίας, others Φρυγὸς, others Φρυγίας, &c. For the restoration of the true reading we are indebted to Schurzfleischius. Phryne was a lady more celebrated for beauty than for virtue. The statues of Venus, throughout Greece, are recorded to have been copied from her person. Hyperides was one of her lovers; and there is a well-known story of the scandal occasioned by their amours, of the judicial process against the lady, and the defence made for her by the gallant. Of Athenogenes we know no more than that he also was either attacked, or defended, by Hyperides, (for, which of these is not agreed,) perhaps on some similar charge: but as the two orations are usually associated, there was, probably, a similarity in their subject. They are both mentioned in terms of commendation by Harpocration, and seem both to have been successful instances of wit and humour. Hence we are told that if Demosthenes, who was remarkably unfortunate in such sallies, had attempted any thing similar to these orations, his inevitable failure would have increased the reputation of his rival: ἔτι μᾶλλον αὖ Τπερίδην συνέστησεν.

P. 124. *But Demosthenes*—Ὁ δὲ ἔνθεν ἐλὼν—I have seen no correction of this corrupt passage which satisfies me so well as that of Pearce. The codex Vat. 3 has λαλὼν for ἐλὼν, a reading which is found in Robortelli and Manutius; but I confess that I see no sufficient reason for altering the commonly received text. Some have conjectured that ἀρετὰς συντετελεσμένας are part of a quotation from Pindar, or some other writer in the Doric or Æolic dialect; which seems scarcely credible: and if they are not a quotation, still less credible is it that Longinus should have intermixed words of another dialect in his style. Where else can we find in him any thing of the kind? "Forsitan totus "locus," says Pearce, "sic est legendus: ἔνθεν ἐλὼν τὸ μεγαλοφυέστατον, καὶ ἐπ' ἄκρον ἀρετὰς συντετελεσμένας, ὑψηλοῦς τόνον, " &c. τὸ μεγαλοφυέστατον substantive accipitur . . . et voces ἀρετὰς συντετελεσμένας significant virtutes dicendi ad fastigium perductas, vel

“*summè elaboratas* :” ut in Sect. xlv. *πιθανὰ ἐπ’ ἄκρον φύσεις*. These suggestions were approved of by Morus. The repetition of *ἐνθεν, partim, partim*, I have not attempted to give in the translation. If all these *gifts* of Demosthenes were *θεόπεμπτά*, I can see no occasion for the distinction. Morus renders it by *mos, mos*, which comes near enough to the sense I have given.

P. 124. *his redoubled emotions*—*τοῖς ἐπαλλήλοις πάθουσιν*—This is not, I am aware, happily expressed; but, without a periphrasis, which one would especially avoid in such a passage, I think it hardly possible to give all the meaning of the original; and shall therefore be satisfied if I have preserved its spirit. The emotions, it may be objected, are not those of the orator, but of the hearer; but I am mistaken if we are not here to understand, not the emotions themselves, but the power—which is the orator’s, (*ἐκείνου*),—of exciting those emotions. And these, once raised by his eloquence, “*uti, apud poëtam, unda supervenit undam*,” proceed in quick and uninterrupted succession, and flow on in such an unintermitted tide, as to leave no leisure for thinking of minute accuracy, or noticing minor defects.

SECTION XXXV.

P. 124. *With respect to Plato*—*τοῦ Πλάτωνος*—In this passage two corrections have been suggested, which appear very satisfactory. Morus, after *καὶ* and before *ἄλλη* has inserted *Λυσίου*, an alteration which the sense requires, and which is justified by the remarks in Sect. xxxii.—and Toup for *ὁ μὲν πλεῖον*, reads *ὁ μὲν πλεῖον*—a manifest improvement both to the sense, and to the elegance of the phraseology.

P. 124. *What principle, then, had those divine writers in view*—*τί ποτ’ οὖν εἶδον οἱ ἰσόθεοι ἐκείνοι*—Few passages, perhaps, can be found in any uninspired writer, worthy of being put in comparison with the remainder of this section. “*Ego, certè, quoties illa lego, τί ποτ’ οὖν εἶδον οἱ ἰσόθεοι ἐκείνοι, et quæ deinceps sequuntur, toties sic “efferor cum auctore, ut non subeat expendere divina ejus dicta, sed ut “fere stupeam, seroque sentiam quorsum ille me abripuerit. Nihil “profecto ullus unquam orator proferre potuit excellentius.”* WERISKE, Diss. Crit. Sect. 12.

P. 125. *Nature never intended man to be an ignoble animal*—*ἡ φύσις οὐ ταπεινὸν ἡμᾶς ζῶον*—The sentiment here expressed is worthy of a philosophic mind. Nature never intended man, her noblest work,

to occupy his surpassing faculties in ignoble pursuits, or in such minute points of petty detail, as engross the attention of little minds. On the contrary, he is placed amid the sublime and magnificent objects of this stupendous universe, to be an admiring, adoring, and intelligent spectator of the works of its infinite Creator. And to this end, he has been endued, not with microscopic powers, but with that bold and comprehensive grasp of mind, which acknowledges no limits,—not even those of the universe itself: which stops not on the verge of created being, but ventures to enquire even concerning the attributes of the Eternal! Considered, then, in this relation, and as invested with faculties so noble and divine, we are enabled to discover one great purpose of man's creation:—that he alone, of all earthly beings, should be able to rise from the contemplation of God's works, to love, to admire, and to adore!

Hence, although nature supplies in abundance such things as are useful, and even necessary, yet these, though fitted to excite our gratitude, cannot be so presented to the human mind, as ordinarily to produce either admiration or astonishment. We gaze with pleasure, indeed, on the meandering and murmuring streamlet; and we are delighted by the purity and fertilizing utility of its waters: we are gratified, too, by the brilliance and warmth of the flame, which we have ourselves kindled. But all the higher emotions of the soul, its wonder, its admiration, its astonishment, are reserved for the more grand and mysterious features and operations of nature: for the mighty river, obscure in its origin, and immeasurable in the volume of its stream: for the stupendous ocean, that inexhaustible source of unavailing enquiry: for the orbs of heaven, with their eclipses, occasionally so alarming: for the inscrutable volcano, with its explosions, and its rivers of fire, which still terrifies the ignorant, and perplexes the philosopher, as much as in the days of Empedocles. It is not, then, the useful, the necessary, the obvious, but the deep, the unsearchable, the awfully obscure, which calls into exercise the noblest faculties of the human intellect, and stamps them with a character so truly sublime. "Sublime nempe statuimus id, cujus cogitationem animus . . . plane capere non potest, quodque hominem non voluptate sincerâ, sed terrore aliquo afficit. . . . Sic et terror aliquis animo incutitur è rebus captum mentis excedentibus."—WEISKE, *Diss. Crit.* xviii.

P. 125. into some vast amphitheatre—*εἰς μεγάλην τινὰ πανήγυριν*—The *πανήγυρις* was, properly, an assembly of the people on some high and solemn festival, usually celebrated with theatrical representa-

tions, and public games. To such a scene, with its pleasures, its strifes, its emulations, and its contests, Pythagoras compared human life : [Diog. Laert. in vita Pythag. et Cicero Tusc. v. 3.] a comparison which our author seems to have had in view, in this passage. Toll has rendered *πανήγυρις*, *amphitheatre*, which appears to give with sufficient accuracy the sense of the original, when we consider the allusion which follows to the combats and spectacles afterwards exhibited exclusively in the Amphitheatre.

P. 125. *how much more there is in all things of exuberance and grandeur, than of mere beauty*—ὅσω πλείον ἔχει τὸ περιττόν ἐν πᾶσι καὶ μέγα τοῦ καλοῦ. The Paris M.S. according to Bastius, has καὶ καλόν, but these two words are entirely wanting in ed. Manut. M.S. Vat. 3, has καὶ μέγαν καὶ καλόν, which seems to have suggested Pearce's emendation καὶ μέγα καὶ καλόν, approved by Toup. The suggestion of Toll, however, appears to me to approach nearer to the truth : ὅσον πλείον ἔχει τὸ περιττόν ἐν πᾶσι καὶ μέγα τοῦ καλοῦ. This comes very close to the sense I give to the passage : only that, if after such critics I might venture my conjecture, I would read *ut supra*, ὅσω πλείον which is more true to the idiom, and is countenanced by the Paris M.S. I see no reason, then, to understand, with Weiske, the words πλείον ἔχει, by *potiorem esse*, or *majori in honore haberi*; but regarding τὸν ὅλον as signifying "the whole circuit of existence," I refer the verb to ὁ ὅλος, as has also been done by Pearce, v. g. ὅσω πλείον ἔχει [ὁ ὅλος] τὸ περιττόν κ.τ.λ.

P. 125. *and rivers of fire*—καὶ ποταμούς πυρός—This confessedly difficult passage has exercised the learning and the patience of commentators. Faber would make short work of it, by casting out without further ceremony the words τοῦ γένους ἐκείνου καὶ αὐτοῦ— or else by reading ποτάμους θείου, *streams of sulphur*, ἐνίοτε καὶ αὐτοῦ μόνου πυρός, *and sometimes of pure fire*. Others refer τοῦ γένους ἐκείνου to streams of liquefied rock, which, they say, if not expressly mentioned, are intimated in πέτρους τε ἐκ ἐνθοῦ καὶ ὄλους ὄχθους ἀναφέρουσι. But I see here no marks of liquefaction; but am rather inclined to understand it as a common *hendiadys* for *whole masses of rock*. Indeed, after all that has been written I have found nothing so satisfactory on the whole, as the correction of Markland,—*ad Lys. p. 577*.—τοῦ γηγενοῦς, for τοῦ γένους. This was approved by Ruhnken; who adds "Vix dubito quin totus locus ita sit refingendus : καὶ ποταμούς ἐνίοτε τοῦ γηγενοῦς ἐκείνου καὶ αὐτόχθονος προχέουσι πυρός."

Dr. Pearce conjectures that what is here said concerning Ætna, is taken from some unknown poetic description of that volcano. I see no necessity for such a supposition. But allowing it to be somewhat poetical, we need go no further than to the well-known lines of Virgil, Æneid iii. 571.

..... Horrificis juxta tonat Ætna ruinas,
Interdumque atram prorumpit ad æthera nubem. &c.
or to those in Georg. i. 471.

..... Quoties Cyclopum effervere in agros
Vidimus undantem ruptis fornacibus Ætnam,
Flammarumque globos liquefactaque volvere saxa!

P. 126. *From all this we may conclude*—Ἀλλ' ἐπὶ τῶν τοιούτων ἀπάντων ἐκὼν ἂν εἴποιμεν—This final period, as it now stands, appears to me to form a most lame and impotent conclusion to a passage of surpassing elegance and grandeur. It is easy enough to infer from what precedes, *how* the great Critic *must* have closed the section. He had shewn that the higher emotions of the soul are called forth, and its nobler faculties put upon the stretch, by its innate and incessant propensity to seek into the profound and mysterious works of nature: and that this very endeavour, of itself, gives birth to the most noble and elevated of our sensations. It was obvious for him, then, to conclude by remarking that though the *χρειῶδες* is of easier attainment and of greater personal interest, yet it is to the *παράδοξον* that we are indebted for our sensations of wonder and its kindred sublimity.

For, consider a moment the trite and almost proverbial truism of the common text: 'Ἀλλ' ἐπὶ τῶν τοιούτων ἀπάντων ἐκὼν ἂν εἴποιμεν, ὥς εὐπόριστον μὲν ἀνθρώποις τὸ *χρειῶδες* ἢ καὶ ἀναγκαῖον, θαυμαστὸν δ' ὅμως ἀεὶ τὸ *παράδοξον*. Literally, *but respecting all such matters as these, we may say this, that what is useful or even necessary to mankind is easy to be obtained, but that what is contrary to expectation is always wonderful*. True as any truism needs be, and proverbial as the proverb *εὐπόριστον τὸ *χρειῶδες** itself! but in my judgment, not only tame and bald, but altogether *ἀπροσδιόνυσον*. In short, there can, I think, be no doubt that the passage has suffered, like so many others of this author; and that, owing perhaps to the paucity of independent M.S.S. it has passed without correction. I would therefore, in accordance with what I have ventured already to advance, suggest something like the following: ὥς μὴ τὸ εὐπόριστον μὲν ἀνθρώποις, εἰ καὶ *χρειῶδες* ἢ καὶ ἀναγκαῖον, θαυμαστὸν, ὅλως δ' ἀεὶ τὸ *παράδοξον*.

Something like this, I say; for I merely propose to competent scholars the correction of a passage, which I think corrupt. In the mean time I will only remark that the meaning I have assigned to it is in perfect harmony with the observation in the first Section: πάντῃ δὲ γὰρ σὺν ἐκπλήξει τοῦ πιθανοῦ καὶ τοῦ πρὸς χάριν αἰεὶ κρατεῖ τὸ θαυμαστὸν.

SECTION XXXVI.

P. 126. *With respect, however, to Sublimity of writing*—Οὐκοῦν ἐπὶ γὰρ τῶν ἐν λόγοις μεγαλοφυῶν—The despair of Faber as to this passage being ever understood either by himself or any body else, is perfectly amusing. “Fateor,—neque me pudet,—non intelligere me “hæc verba. Felices, qui hæc intelligunt! Sed me felicem esse “nolo: ad illud exemplum, inquam, ne cerebri damnum faciam “scilicet. Utinam M. S. codicem nancisci aliquando liceat!” In this wish I cordially concur. Toll, however, was quite sure that, whatever Faber might do or say, *he* fully understood it:—but I rather think he did not. The mistake of them both,—if a mistake it be, consisted in regarding the word μεγαλοφυῶν as meaning *sublime writers*, and not as the genitive case of τὰ μεγαλοφυῆ, *sublimity*,—as it is used in Sect. ii. Γεννᾶται γὰρ, φησὶ, τὰ μεγαλοφυῆ;—or in Sect. ix. εἰς λῆρον ἐνίοτε ῥᾶστον τὰ μεγαλοφυῆ παρατρέπεται:—into which they might be led by οἱ τηλικούτοι, which follows. Weiske thinks that the antecedent to οἱ τηλικούτοι may be comprehended, by a Synesis, in τὰ μεγαλοφυῆ,—but this, I fear, is too bold, and would rather suppose an ellipsis of συγγραφεῖς, or some such word. As a choice, then, of difficulties, I have relied upon his judgment, backed by that of de Petra: and perhaps the younger Weiske is not far from the truth: “Conclusio à minori ad “majus. Si in rerum natura tantum valet magnitudo utilitate carens, “quanto plus valebit in dicendo magnitudo cum utilitate conjuncta!”

P. 126. *yet they are elevated quite above the common lot of mortality*—ὅμως πάντως εἰσὶν ἐπάνω τοῦ θνητοῦ—I think, with Toll, that the sense requires πάντως, although it must be confessed that the word follows, not very gracefully, immediately after ὅμως. The usual reading πάντες is clearly corrupt; for, as Weiske remarks, it would imply that there are no gradations of Sublimity: and that every writer, who should give to his style even the slightest elevation, would merit equal commendation with him, who should rise to the greatest height of the sublime.

P. 127. *While streams shall flow*—Ἔστ’ ἂν ὕδωρ τὸ ρέῃ—This line

is part of an epitaph on Midas, attributed by some to Homer, and by others to Cleobulus. It may be seen at length in the life of Homer, usually ascribed to Herodotus.

P. 127. *the Doryphorus of Polyclete*—ὁ Πολυκλείτου δρυφόρος—Polyclete was a famous statuary of Sicyon, who flourished about 230 years B. C. He was the pupil of Agelades, and the master of Myron, and, according to Cicero, of Lysippus. The distinguishing excellence of this artist consisted in the energy of expression, and delicate accuracy of proportion which he gave to his works; one of which, representing a Persian soldier, was so perfect, as to obtain among statuaries the appellation of *the Rule*, or *the Canon*. Dr. Pearce is mistaken in supposing that this statue was identical with the Doryphorus here mentioned, although the subjects were very similar; since they are spoken of as distinct by Pliny and several other writers. The Doryphorus was the figure of a youth, *viriliter puerum*, says Pliny, bearing a spear, as the name imports. It was of small magnitude, in bronze, and equally celebrated with *the Canon* for the same kind of excellence.

The Colossus is too well-known to require much to be said concerning it. It was a Pharos, at the entrance of the port of Rhodes, in the form of a statue of Apollo, made of brass, 105 feet in height, standing with its feet on two artificial moles, on either side of the harbour; so that ships passed in full sail between its legs. Chares, who erected it, was occupied twelve years in the work.

The objection here referred to is generally understood to have been made by Cæcilius: but I do not see how this could be; since it appears to have arisen from misunderstanding a remark made by our author in Sect. xxxiii. as if he had said ὡς τὸ μέγεθος ἐν ἐνίοις διημαρτεμένοις κρεῖττον, ἢ τὸ σύμμετρον ἐν τοῖς κατορθώμασι. But surely Longinus had guarded sufficiently against any such objection, by limiting the remark with ἐν ποιήμασι καὶ λόγοις. The comparison of the Rhodian Colossus, grand but faulty, with the small but elaborately perfect image of the Doryphorus, might seem, at first, to contradict the rule which Longinus endeavours to establish, that grandeur, though not free from faults, possesses greater merit than littleness, however minutely accurate. The answer here given is conclusive, by the distinction made between the different exciting causes of admiration in works of nature and of art.

P. 127. *the faculty of speech in man is a work of nature*—φύσει δὲ λογικὸν ὁ ἄνθρωπος—Toll and Hudson render this, "Hominem namque natura oratione, non secus ac ratione, instruxit." But, says Weiske,

" talis interpretandi ratio, quæ repugnantia in unum cogere nititur, " primam hermeneutices legem violat." He therefore acquiesces in the version of Morus, " naturæ vero donum oratio est." For λογικὸν, says Morus, means here "in quo est facultas λόγου, orationis. Ergo in " humana oratione, quæ naturæ opus est, non ars, sed magnitudo " admirationem meretur." Perhaps, however, Pearce is right, " homi- " nem verò esse animal oratione præditum, naturæ debetur."

P. 127. *to refer back*—ἀνακάμπτει γὰρ—Toll imagines that the word παρδείσεις here, should be περίκτασις, *digressio ab instituto sermone*. This is not improbable; but in the absence of M.S. authority, " nihil muto." Faber justly remarks that παρδείσεις is not here *adhortatio*, but *præceptio*. The precept referred to, is found, I imagine, in the second Section; in which it is maintained that native talent and the advantages of education,—(nature and art,)—should conspire to form the perfect writer. A precept of nearly the same import appears also in Sect. xxii. Τότε γὰρ ἡ πέχνη τέλειος. ἥνικ, ἂν φύσις εἶναι δοκῇ, ἢ δ' αὖ φύσις ἐπιτυχῆς, ὅταν λαμβάνουσιν περίχνη τὴν τέχνην: or, as it follows in this Section, ἡ ἀλληλουχία τούτων ἴσως γένοιτ' ἂν τὸ τέλειον.

SECTION XXXVII.

P. 127. *To return*—ἐπανιτέον γὰρ—The digression, from which our author here proposes to return, commences with the thirty-third section, and ends with the thirty-sixth. The four intermediate sections are occupied in discussing the question whether greatness and sublimity with some inaccuracies be not preferable to mediocrity, however free from faults: and whether we should allow the chief merit to excellences of the greater number, or of the higher order.

This Section, with the exception of a few words at its commencement, is lost, together with the first part of the following Section; forming a hiatus of two leaves in the Paris M.S. Yet what remains is sufficient to shew that the subject interrupted by the digression before mentioned, was here resumed. The loss of any portion of the present treatise is deeply to be regretted; but perhaps we can better spare this part of it than any other; especially since, according to the remark of Robortelli, the same subject has been so fully treated by Aristotle, *Rhet.* iii. 4, and also by Quintilian, *Inst.* vi. 11. The definitions of παραβολὴ and εἰκὼν may be found in Julius Rufinianus, *de fig.* Sect. 22, et seqq. It may suffice to add that a Metaphor is a simile contracted into a word; a Parable is a simile in detail; an Icon is also a simile, but very briefly expressed.

SECTION XXXVIII.

P. 128. *such as these* στοι καὶ αἱ τοιαῦται—Assuming that the mutilated word was *κακίστοι*, I have rendered it accordingly: but it must be allowed that the conjecture of the younger Weike, *ἀπιστοι* is highly probable for the reason he assigns: “per totum enim caput “ doceri *πίστιν* in hyperbolis esse quærendam, *ἀπιστίαν* fugiendam.” Quintilian’s remark is, “Qamvis enim est omnis Hyperbole ultra fidem, “ non tamen esse debet ultra modum.” It is, however, of little importance; since the subject of the Section is manifestly a warning against faulty Hyperboles, and other figures of exaggeration, of which the Hyperbole is the chief. These, it is probable, had all of them been dealt with in the part of this Section which is lost; which appears to me to be intimated by the word *ἐκαστον*, referring, it is likely, to each one of these figures of exaggeration, and not to the several instances of Hyperbole.

P. 128. *unless ye carry your brains—*εἰ μὴ τὸν ἐγκέφαλον—These words, which are sometimes attributed to Demosthenes, appertain in fact to his colleague Hegesippus, and occur at the end of the oration concerning the island of Halonesus. The following is the passage. “Ὅσοι δὲ Ἀθηναῖοι ὄντες μὴ τῇ πατρίδι, ἀλλὰ Φιλίππῳ εὐνοίαν ἐπιδείκνυνται, προσήκει αὐτοῦς ὑφ’ ὑμῶν κακοῦς κακῶς ἀπολαλεῖναι, εἴπερ μὲς τὸν ἐγκέφαλον ἐν τοῖς προτάροις, καὶ μὴ ἐν ταῖς πτέρναις καταπεπατημένον φορεῖτε. It is curious that Hermogenes, *περὶ ἰδέων*, regards this extravagant Hyperbole as a beauty! But we need not wonder at this; since the same critic, though confessedly a writer of considerable judgment in some matters, commends many figures which the more accurate taste of Longinus condemns. “Locus,” says Toup, “quem alii laudant, alii vituperant. Sic solent rhetores.” A fling at the *rhetores*, almost as severe as the passage, which occasioned it, is against the Athenians; of which Libanius pronounces, *τοῦτο ὕβρις ἐστὶ, καὶ λοιδορία μέτρον οὐκ ἔχουσα*.

P. 128. *Relaxation is the effect of over-straining—*ὑπερτεινόμενα χαλᾶται—A metaphor derived from the bow-string. If an Hyperbole be extravagantly overstrained, it produces an effect directly opposite to that which was intended. Hence the common remark that “from the “sublime to the ridiculous is but a single step.” I am afraid that Virgil cannot always be acquitted of the charge of extravagant Hyperbole. In one, which he has borrowed from Homer, we clearly perceive such a relaxation and injury of the original figure. It is in *Iliad* xxi.

..... ὃ δ' οὐ δύο ἄνδρες φέροιεν.

Οἷοι νῦν ἑρποτοὶ εἰσιν, ὃ δὲ μιν ῥεα πάλλει δὲ οἶος.

There is nothing here *ἄπιστον*, nothing to outrage our belief. But Virgil amplifies and exaggerates this to a degree of absurdity that, even in poetry, is offensive in no slight degree, and savours of the noble Baron Munchausen :

..... saxum circumspicit ingens,
Saxum antiquum ingens, campo qui forte jacebat
Limes argo positus, litem ut discerneret arvis,
Vix illud lecti bis sex cervice subirent,
Qualia nunc hominum producit corpora tellus,
Ille manu raptum, trepida torquebat in hostem.

Æn. xii. 895.

P. 128. *from an ambition of expressing every thing in a strain of exaggeration*—*διδὲ τὴν τοῦ πάντα αὐξητικῶς ἐθέλειν λέγειν ριλοτιμίαν*—All figures of exaggeration require, in an especial manner, the exercise of sound judgment and correct taste; without which they unavoidably run into puerility and absurdity. Nothing is more annoying than a writer, who is constantly endeavouring to say something *very striking*; or as Mr. Bayes has it, “to elevate and surprise.” This is precisely the folly condemned in Sect. iv. as *ἔργος τοῦ ξίνας νοήσεις ἀεὶ κινεῖν*: and in Sect. v. as *τὸ καιρόσπουδον περὶ τὰς νοήσεις*: and Quintilian justly remarks, *Inst.* viii. 5, “Hoc quoque accedit, quod solas captanti sententias, multas necesse est dicere leves, frigidas ineptas.”

P. 128. *the Panegyric*—*Πανηγυρικοῦ λόγου*—This is the famous oration, the best perhaps which Isocrates ever composed; concerning which we are told that he spent ten,—some say fifteen years,—in writing it:—a longer gestation, says de Petra, than that of an elephant. But neither animals nor orations are perfect in proportion to the time occupied in producing them: and had the writer of the Panegyric trusted more to original genius than to study, though his oration might not have been so minutely accurate in every particle, it would probably have possessed greater sublimity, and breathed a nobler spirit: it might have also escaped the charge of smelling of the lamp, and being decked with plumage borrowed from Thucydides and Lysias.

P. 128. *respecting figures*—*ἐπὶ τῶν σχημάτων*—The reference is to Sect. xvii. *τότε ἄριστον δοκεῖ τὸ σχῆμα, ὅταν αὐτὸ τοῦτο διαλανθάνῃ, ὅτι σχῆμα ἐστὶ*. Quintilian, at the end of Book viii. has well remarked “Tum est Hyperbole virtus, cum res ipsa de qua

"loquendum est, naturalem modum excessit. Conceditur enim amplius
 "dicere, quia dici quantum est non potest; meliusque ultrà quàm citrà
 "stat oratio." See also Seneca, *de Beneficiis*, viii. c. 23.

P. 129. *The Syracusans*—Οἱ τε γὰρ Συρακούσιοι—In the miserable
 retreat of the Grecians from Syracuse, A.C. 413, harassed by their
 pitiless enemies, the division under Demosthenes (not the orator) had
 been defeated two days before, and laid down their arms. That under
 Nicias, having offered in vain to capitulate on terms, and been refused,
 harassed by their merciless pursuers, effected a retreat to the river
 Assinarus; where, worn out with thirst and hunger, on the very bank
 they are defeated with immense slaughter. The troops, maddened with
 their privation, rush in confusion into the bed of the river; and while
 Gylippus with the disciplined troops of Peloponnesus, turns on their
 assailants, and gains a moment's delay for his perishing countrymen, the
 incident occurred, which is here referred to, by the Greeks hastily
 availing themselves of the opportunity to quench their burning thirst in
 the bloody and polluted stream. By a reference, however, to Thucy-
 dides, it will be found that the unaccountable mistake has been made of
 substituting. Οἱ τε γὰρ Συρακούσιοι, instead of οἱ τε γὰρ Πελοπον-
 νήσιοι. See Dr. Arnold's Thucydides, iii. Lib. vii. p. 325. **c-87**

P. 129. *Here, says he*—Ἐν τούτῳ, φησιν—The passage is from the
 Polymnia of Herodotus, 225. *ed. Reizii* ii. 241, where we find it thus :
 ὁ δὲ κολωνός ἐστι ἐν τῇ ἐσόδῳ ὅκου εὔν ὁ λίθινος λέων ἔστηκε ἐπὶ
 Λεωνίδῃ ἐν τούτῳ σφέας τῷ χάρῳ ἀλεξομένους μαχαίρησι, τοῖσι
 αὐτίαν ἐτύγχανον ἔτι περιεῦσαι, καὶ χερσὶ καὶ στόμασι, κατέ-
 χωσαν οἱ Βάρβαροι βόλλοντες. Little touches of this kind are like
 placing you on the spot: "There is a hillock, you know the place,—it
 "is where the marble lion now stands, just at the entrance:"—and this
 sort of appeal prepares you in no small degree for yielding your full
 credence to all that follows. There is no hyperbole to you.

P. 129. *Yet this too is credible*—πλὴν ὁμοίως ἔχει πίστιν—The
 suggestion of Schurtzfleischius, ὅμως for ὁμοίως, is approved of by
 Toup. As to τὰ ἐγγύς ἐκστάσεως ἔργα καὶ πάθη, there can be no
 doubt of the propriety of Toll's correction, ἐκστάσεως for ἐξετάσεως. I
 see no reason, however, to limit this ἐκστασις to the *furor poeticus*—
 the "fine phrenzy," in which our own immortal dramatist describes
 "the poet's eye" to "roll;" but I regard it rather as meaning here
 "strong emotion," whether connected or not with poetic transport.
 And this seems quite consonant with the passage in the Poetic xvii.

δι' ὃ εὐφυῆς ἡ ποιητικὴ ἐστίν ἢ μαρικοῦ : τούτων γὰρ οἱ μὲν ὑππλαστοὶ οἱ, δι' ἐξεταστικοί εἰσιν. Here, for ἐξεταστικοί read ἐκστατικοί that is, the εὐφυεῖς are ὑππλαστοί, and the μαρικοί, ἐκστατικοί : men of quick parts are able to assume any character, and men of an enthusiastic temperament, are apt to be hurried away by the violence of their emotions. Yet Aristotle very justly regards both these frames of mind as favourable to the development of poetic genius.

P. 129. *A landed estate he possess'd*—Ἀγρὸν ἔσχ'—Strabo, *Lib. i.* classes this ridiculous conceit among ὑπερβολὰς ἐπὶ ὑπερβολαῖς. Various ways have been tried of reducing it to the measure and stature of versification ; but I see none so satisfactory as that of omitting ἄρα, and making it Iamb. tetram. acat. a measure much used by the writers of comedy : thus,

Ἀγρὸν ἔσχ' ἐλάττω γῆν ἔχοντ' ἐπιστολῆς Λακωνικῆς.

The verse is probably quoted from some lost comedy ; and we are reminded by it of Cicero's epigram in ridicule of a notion of Varro, that *fundus* was derived from *funda* :

Fundum Varro vocat, quem possum mittere funda ;

Ni tamen exciderit, quā cava funda patet.

In the Anthology also, there is an epigram, in which the turn of thought is very similar :

Ἀγρὸν Μνησάνης ἀνήσατο· καὶ διὰ λιμὸν

Ἐκ δρυὸς ἀλλοτρίας αὐτὸν ἀπηγχόρυσεν·

Γῆν δ' αὐτῷ τεθνεῶτι βαλεῖν οὐκ ἔσχον ἀνῶθεν

Ἄλλ' ἐτάρῃ μισθοῦ πρὸς τινα τῶν ὁμόρων.

Εἰ δ' ἔγνω τὸν ἄγρὸν τὸν Μνησάνους Εὐπίκουρος,

Πάντα γέμειν ἄγρῶν εἶπεν ἂν οὐκ ἀτόμων.

I confess that I know not very well what to make of the conclusion of this Section. It is mortifying not to be able to see what every body else sees : yet certainly I do not see how all this about τὸ γελοῖον applies to the present subject. The sublime and the ludicrous, I should have supposed, are as hostile to each other as fire and water : nor should I have imagined that the absurdity of a thing, (πιθανὰ διὰ τὸ γελοῖον,) could add to its credibility. Laughter, too, seems to be rather the outward indication of an emotion, than the emotion itself ; nor is it, I believe, always and of necessity ἐν ἡδονῇ, an emotion connected with pleasure. On the whole, then, I am inclined to believe that the great Critic, in a sportive humour, wrote this passage merely as a piece of irony.

SECTION XXXIX.

P. 130. *The fifth division*—Ἡ πέμπτη μοῖρα—In Sect. viii. the subject of this division is differently stated as ἡ ἐν ἀξιώματι καὶ δίδρασι σύνθεσις, “a dignified and elevated composition.” Is it possible that Dr. Blair could have been led to understand δίδρασι in the viii th Section, in the sense given to it by musicians, when they speak of θέσις καὶ δίδρασι, and hence to translate it by “musical structure?”

Perhaps we may regard the statement here made as if it had been, ἡ τῶν λόγων αὐτῇ ποιεῖ σύνθεσις ἐν ἀξιώματι καὶ δίδρασι “a certain arrangement of words with dignity and elevation.” The preposition διὰ has manifestly been jostled out of its proper place in the following sentence, where it should precede τῆς θεωρίας. This σύνθεσις, then, which constitutes the fifth division, is what Cicero, *de Orat.* xlv. calls *collocatio*, and which he treats under the three heads, *compositio*, *concinntas*, and *numerus*. Our author says nothing concerning the second of these, as not connected with his subject, but of *numerus* he treats in this section, and in the next, of *compositio*.

I have some doubt whether we are in a condition favourable for passing a fair judgment on the *numerosa oratio* of the ancients, owing to several other circumstances, as well as to our having confessedly lost their pronunciation. In this respect, notwithstanding all that our continental neighbours may allege to the contrary, they are in the same predicament as ourselves. But it seems reasonable to infer that what Cicero thought it not unworthy of his abilities to study and reduce to practice, could hardly be so absurd a matter as modern criticism has pronounced it.

P. 130. *in two books*—ἐν δύο . . . συντάγματι—It seems, then, that Longinus wrote a treatise in two books, on Composition; “quorum jactura,” says Langbaine, “aliquatenus ex iis resarcire licet, quæ summi viri, Halicarnasseus et Phalereus reliquerunt.” Faber, however exclaims, “Dolor ingens, damnum ingens, quod hi libri perierint! Longè enim acrius est Dionysii nostri judicium, et exquisitius multò quam Dionysii Halicarnassei.”

This treatise is not mentioned in the catalogue of our critic’s works, given by Suidas: who attributes to him, however, the writings of several others, especially those of the Palmyrene Longinus, with whom he confounds him.

P. 130. *that harmony*—ὡς . . . ἡ ἀρμονία—“Harmony, as applied “here to the human voice,” says Dr. Burney, *Hist. Mus.* i. 129, “must

“ mean *melody* : a mistake that persons not versed in music are apt to make. Mr. Addison thus talks of a *harmonious* voice.”

P. 130. of *magnificence*—*μεγαληγορίας*—The common reading here is *μετ' ἐλευθερίας*, which Pearce endeavours, in a long and ingenious note, to defend. But he proceeds, I think, upon a strange assumption,—viz. that this particular division of the causes conducing to Sublimity, can be duly appreciated by those only, who live under a free government! And in corroboration of this opinion he quotes the words of our Author, in the last section: *Θρέψαι τέ γάρ, φασίν, ἱκανὴ τὰ φρονήματα τῶν μεγαλοφρόνων ἢ ἐλευθερία*, &c. But let us give this curious *non sequitur* in his own words. “Collocatio admirabile est instrumentum excitandorum affectuum: sed hoc præcipuè accidit nobis, cum liberi simus, neque servili imperii jugo premamur.” Now, admitting, for a moment, that the words *μετ' ἐλευθερίας*, will bear the construction he assigns to them, (and whether they will or not, let the critics judge,) can we farther allow that a perception of this, or of any of the beauties of style, depends on the nature of the government under which a writer lives? It is easy to conceive that the freedom of speech allowed under popular governments, is generally favourable to the higher and more sublime flights of eloquence; but if we descend to the particular constituents of sublimity, as here to arrangement or collocation, we make the whole argument ridiculous. As to the supposition that Longinus borrowed any thing here from Quintilian, I will only say that it appears quite gratuitous. Indeed the emendation of Toll, of *μεγαληγορίας* for *μετ' ἐλευθερίας* is so satisfactory, that I have not scrupled to adopt it: and in doing this, I have followed More, and also Weiske, who has admitted it into the text, with this remark: “Ita tria reperiuntur hoc in loco, quæ quis in oratione proposita habere potest; *πειθῶ, ἡδονῇ, μεγαληγορία*,—ut aut persuadeat, aut delectet, aut commoveat.” I consider it as altogether preferable to *μεγαλοπρεπείας*, as suggested by Toup; which belongs rather to *conduct* than to *style*.

P. 130. a *powerful instrument*—*θauμαστόν τι ὄργανον*—Into what absurdities has this unlucky word *ὄργανον* led the translators! There is no doubt that *an organ*, a box of whistles, as the Quaker called it, was uppermost in their minds. Boileau would not exactly call it an organ, but he so understood it; and in his *Remarques*, he boldly maintains that it ought so to be understood; by which means he has as usual, led poor Welstead also astray. D'acier, however, has pointed out his countryman's error in a note. “Mons. Boileau s'assûre, dans ses *Remarques*,

“ que ce passage doit être entendu comme il l’a expliqué ; mais je ne suis pas de son avis, et je trouve qu’il s’est éloigné de la pensée de Longin, en prenant le mot Grec *organum* pour un instrument, comme une flûte, une lyre, au lieu de le prendre dans le sens de Longin pour un organe ; comme nous disons pour une cause, un moyen. Longin dit clairement, *l’harmonie n’est pas seulement un moyen naturel à l’homme pour persuader, et pour inspirer le plaisir, mais encore un organe, un instrument merveilleux pour élever le courage, et pour émouvoir les passions.* C’est, à mon avis, le véritable sens de ce passage.” No doubt.

P. 130. *For does not the flute inspire*—Οὐ γὰρ αὐλὸς μὲν ἐντιθῆσι—The common reading ἐπιτίθῃσι, must give place to the suggestion of Faber ἐντιθῆσι; and thus it is that our author expresses himself in Sect. xvi. ἐντιθεῖς ὁρῶνμα,—and in Sect. xxx. οἶονεῖ ψυχὴ τινὰ τοῖς πράγμασι φωνητικὴν ἐντιθεῖσα: and the obvious sense of the passage requires the alteration. The argument seems to be this: If musical instruments of various kinds, as the flute, and the harp, are capable of affecting the mind so powerfully by the mere arrangement of notes and sounds of no significance in themselves; what effects may we not reasonably expect from the harmonious arrangement of words full of meaning and significance, the sounds of which reach the ear, while their sense penetrates to the very heart?

P. 130. *though he be quite ignorant of the art of music*—καὶ ἄμουςος ᾗ—All the M.S.S. were here so utterly corrupt as to require an Œdipus: and by good fortune they at length found one in the learned John Boivin. The Parisian Codex has καὶ ἄλλους ὅση: which this critic discovered would so greatly resemble, as to be almost identical with, the correction suggested by him, if written, as many ancient Greek M.S.S. are written, in capital letters, without accents, or any division of the words, thus: KANAAΛΟΥΤCOCH for KANAMOYTCOCH. There can, I think, be no doubt of this reading, in preference even to that of More, which is certainly ingenious, ἄλλοι ὅσοι (i. e. φθόγγοι).

P. 130. *in themselves without meaning*—οὐδὲν ἀπλῶς σημαίνοντες—I believe this is what Longinus intends; nor am I ignorant that by musicians more than this has been found in the passage,—or has been supposed to be found. My own want of skill in music, is, however, a sufficient reason why I should be diffident of my opinion. The critic is speaking, I believe, of mere sounds, whether in tunes, or wild like those of the Eolian harp and without any reference to meaning:—sounds, the effect of which is so beautifully described by Casimir:

Sonora buxi filia subtilis
 Pendebis alta, barbite, populo,
 Dum ridet aër, et supinas
 Sollicitat levis aura frondes.

Te sibilantis lenior halitus
 Perflabit Euri: me juvet interim
 Collum reclinasse, et virenti
 Sic temerè jacuisse ripa.

Eheu! serenum quæ nebulae tegunt
 Repentè cælum! quis sonus imbrium!
 Surgamus! Heu semper fugaci
 Gaudia præteritura passu!

I understand the words then, as Pearce seems inclined to understand them, when he points out their agreement with the remark of Quintilian, *Inst. ix. c. 4.* "Naturâ ducimur ad modos: neque enim aliter eveniret, ut illi quoque organorum soni, *quanquam verba non exprimunt*, in alios tamen atque alios motus ducerent auditorem Quod si numeris et modis inest quædam tacita vis, in oratione est vehementissima." And again, *Inst. i. 8*—"cùm etiam organis, *quibus sermo exprimi non potest*, affici animos in diversum habitum sentiamus"—Here, says Pearce, the words *quanquam verba non exprimunt*, and *quibus sermo exprimi non potest*, seem to convey the meaning of Longinus.

P. 130. in *motionless attention*—*ἡ ἐπίστασις*—The M.S.S. have *ἡ ἐπίστασις*, instead of which, Toup edited *ἡ ἐπίστασις* from the suggestion of Faber. But, allowing that the familiar form of this treatise might admit of such an expression as *you know*, the present is plainly a very inopportune situation for it, where it mars the beauty of the whole passage. Besides, had such a phrase been judged necessary, or even admissible here, Longinus would have written *ἡ δῖστα*,—or had the occasion required a more marked emphasis, as in Section i. *ἡ καὶ αὐτὴ ἐπίστασις*. Consider, moreover, that the Critic was writing to a friend, who is, every where, represented to us as a person highly accomplished:—and would it have been consistent to remind such a man that *he knew* the power of the simple notes of the harp upon the human mind? To be sure he knew their power:—every body knows it.

Portus, I believe, was the first to suggest *ἡ ἐπίστασις*, in *motionless*

attention; which stands well with θαυμαστὸν θέλγητρον. The younger Weiske would read ὡς ἐπ' ἑκστασιν, which is very creditable to his taste. I prefer εἰς ἐπίσταςιν however; but should like to retain before it the ὡς of the M.S.S. and the old editions, and read ὡς εἰς ἐπίσταςιν.

The words in the following sentence ὡς ἔφην, as I have said, refer perhaps to his two books on this subject, mentioned at the beginning of the Section; and not to any remark he had made in the present work.

P. 131. *The conception is, in appearance, sublime*—ὑψιπλὸν γὰρ τῷ δοκεῖν νόημα—Some of the M.S.S. and edd. have in this place τοῦ δοκεῖν, but in the margin of the Codex Eliens. is written τῷ δοκεῖν vel τοῦτο δοκεῖ. The former of these two readings was approved and edited by Manutius. Pearce has ὑψιπλὸν γὰρ τοῦτο δοκεῖ νόημα. Toup follows Manutius, and translates it, *sublime quidem videtur, et est revera admirabile*. I have no doubt that the antithesis τῷ δοκεῖν and τῷ ὄντι is right: but the opposition between the *videtur* and *est* in Toup's translation, is too paltry for Longinus; and so thinks Weiske. I see no reason, then, why we should not retain the antithesis, and understand it, according to one of his suggestions, *et specie sublime est, et re ipsa admirabile*. Farther I dare not venture with him; for to refer τῷ δοκεῖν to the harmony, and τῷ ὄντι to the matter, is more fanciful than suits with the fine taste of our Critic. It may be well, then, to leave the difficulty as he leaves it, with, "Judicent, si placet, de hac re doctiores."

P. 131. *This decree*—Τοῦτο τὸ ψήφισμα—The passage is from the oration περὶ στέφανου, and was much celebrated by the most eminent rhetoricians of antiquity, as by Dionysius of Halicarnassus, by Hermogenes, and by Demetrius Phalereus. The latter of these treats of it in reference to τὴν εἰκασίαν, which he finds in it, καὶ τὸ ἐκ ταύτης μέγεθος.

P. 131. *it consists entirely of dactylic numbers*—ὅλον τε γὰρ ἐπὶ δακτυλικῶν ἔρηται ῥυθμῶν—Of dactylic numbers,—not of dactylic metre,—a very necessary distinction; for want of making which, D'acier and others have wasted their time and their learning in the vain endeavour to reduce the words of Demosthenes to heroic metre. The number, or rhythm, is one thing; the metre another. Consult Quintilian, Lib. ix. c. 4, on this subject. "Omnis structura et dimensio et copulatio vocum constat aut numeris, (numeros ῥυθμοις accipi volo,) aut μέτρῳ, id est, dimensione quadam. Quod etiamsi constat

"utrumque pedibus, habet tamen non simplicem differentiam. Nam
 "rhythmi, id est numeri, spatio temporum constant; metra, etiam
 "ordine: ideoque alterum esse quantitatis videtur, alterum qualita-
 "tis," &c.

P. 131. *Moreover, the words, "just like a cloud" . . . τὸ τε*
[ὥσπερ νέφος] . . . ἐπείτοιγε—The M.S.S. have *τίτε ἐπεί τοι γε*,
 &c. omitting the words included above in brackets, *ὥσπερ νέφος*,—an
 omission sufficient of itself to prove the passage corrupt. Pearce was
 the first to remark this omission, and conjectured that something more
 than these words had been left out; and Weiske suggests that the whole
 passage, after *συνιστάσιν*, might be thus restored: *τὸ τε, ὥσπερ νέφος,*
μεγαλοπρεπῶς ἐπὶ τῷ τέλει κείται, ἐπείτοιγε ἐκ τῆς ἰδίας . . κ.τ.λ.
 a restoration which appears so ingenious and so probable that I have
 not scrupled to adopt it.

P. 132. *be removed from their present appropriate situation—ἐκ τῆς*
ἰδίας αὐτὸ χώρας μετέθεις—"Proper words in proper places," has
 been given as the definition of a good style; and certainly the ancient
 writers were remarkably, and judiciously attentive to both these requi-
 sites in fine writing. The collocation of words, in particular, so as to
 make them tell to the best advantage, was very carefully managed, and
 constituted what they meant by *aptè dicere*. No writer shewed a more
 scrupulous nicety in this respect than the great Athenian orator: and
 the effect of it is, that you can scarcely alter the situation of a word in
 any of his orations, without manifest injury to either the perspicuity or
 the force of the sentence. That Cicero was no less careful in this par-
 ticular, and more especially in his orations, is well known to all who are
 conversant with his writings. The following passage from *De Oratore*,
Lib. i. may furnish a sufficient example: "Cogitanti mihi sæpe numero,
 "et memoria vetera repetenti, perbeati fuisse, Quincte frater, illi videri
 "solent, qui in optima republica, quum et honoribus et rerum gestarum
 "gloria florerent, eum vitæ cursum tenere potuerunt, ut vel in negotio
 "sine periculo, vel in otio cum dignitate esse possent."

Now change the arrangement, and mark the effect: "Quincte frater,
 "sæpe numero mihi cogitanti, et repetenti memoria vetera, illi perbeati
 "fuisse videri solent, qui quum et honoribus florerent, et rerum gesta-
 "rum gloria, eum potuerunt tenere cursum vitæ, ut vel sine periculo in
 "negotio, vel cum dignitate esse possent in otio."

But these remarks apply as much to the sense,—to the force and pro-
 priety of the language, as to its harmony. To the latter it is, however,

well known what especial attention was paid; so great as to excite the wonder, and sometimes even the censure of modern critics. If, however, the *plena et numerosa oratio* was able to produce the effects ascribed to it by those most capable of passing a correct judgment, let us beware of hastily condemning what we are not in a condition fairly to appreciate. The ancients could perceive and feel the *εἰκασία* of a passage in which we discover little or nothing of the kind: but because our perceptive powers are more obtuse than theirs, it is hardly to be allowed that we should deny even the existence of that which operated very forcibly upon their feelings. In the passage quoted by our author from Demosthenes, there is probably much of this quality, which escapes our observation, although most will, perhaps, be sensible of it to a certain degree: but few modern critics would find a great deal to say, I believe either respecting its *εἰκασία*, or *τὸ ἐκ ταύτης μέγεθος*.

P. 132. *the sublimity and terseness are enfeebled and relaxed*—*συνεχλίνεται καὶ διαχαλᾶται τὸ ὕψος καὶ τὸ ἀπότομον*—The *Codices* give us *τὸ ὕψος τὸ ἀποτόμον*, which Pearce retains. Toll has *τὸ τοῦ ὕψους ἀπότομον*, and Toup, followed by Weiske *τοῦ ὕψους τὸ ἀπότομον*. I have ventured to suggest, as above, *τὸ ὕψος καὶ τὸ ἀπότομον*.

I much doubt whether all, or any considerable part of the remarks of Longinus on this passage from Demosthenes, will be intelligible to the mere English reader in my translation. I have done the best I could with it: but the difference between the scheme of ancient classical, and modern versification makes the matter sufficiently embarrassing to a translator. By ordinary difficulties, however, the translator of Longinus must not be alarmed: and I was unwilling to follow the example of my predecessors in the task, and cut the Gordian knot, till I had first attempted to unravel it.

SECTION XL.

P. 132. *A suitable connexion of the parts or members*—*ἡ τῶν μελῶν ἐπισύνθεσις*—The context shews that these words relate to the members of the body, as well as to those of a discourse. But there is still manifestly something wrong in the beginning of this section. Weiske has touched it with a bold hand, but I would venture, if we must go so far, to go a little farther. In his endeavour to remedy the vile *ὁμοιοτέλειον*, he substitutes *ὀυδενὶ* for *ὀυδὲν*, setting at nought the ambiguity thus occasioned; although the word might possibly be defended as an Attic paragoge, and also by its being found in the Ambrosian codex, and in one or two of the early editions. Manutius has *τι* before *ἀξιόλογον*,

which he seems to have taken from *Codex, Vat. 2*. Now, on a careful observation of the *variae lectiones*, and of the context, I would propose to omit the numeral *ἐν* altogether, and, availing myself of part of Weiske's suggestion, to read the whole passage thus : *ἐπισύνθεσις* : ὥς γὰρ τῶν τοῦ σώματος μελῶν, οὐδ' ἐν παρ' ἑτέρου τμηθέν, τὶ καθ' ἑαυτὸ ἀξιόλογον ἔχει, πάντα δὲ μετ' ἀλλήλων ἐκπληροῖ τελειὸν σύστημα· οὕτως τὰ μέλη, σκεδασθέντα μὲν—κ. τ. λ. This will not be very remote from the οὐδ' ἐ τμηθέν which Amati found in *Vat. 2*, and will, moreover, avoid the repetition of the termination *εν* at the end of four successive words, which no one will believe could have come from the pen of Longinus.

As to τὰ μέλη, suggested, I believe, first of all by Pearce for τα μεγάλα,—opposed as it obviously is to ἡ τῶν μελῶν ἐπισύνθεσις above, and almost supported by τὰ μέλα in *Codd. Par. and Vat. 2*, combined also with the absurdity of applying σκεδασθέντα to sublimity of style,—no one will hesitate, I think, to adopt so obvious a correction.

P. 132. *this very restoration to the form of a period*—αὐτῷ τῷ κύκλῳ—In order to the proper understanding of this passage, it is necessary for us to enquire What is meant by περίοδος—a period? The answer to this question will shew how apt we are to use words loosely, and without definite ideas. Not every sentence between one full stop and another is a period. “Est periodus,” says Cicero, *de Orat.* iii. “oratio in quodam quasi orbe inclusa procurrens, quoad persistat in singulis perfectis absolutisque sententiis.” Now, the very circumstance that it is “in quodam quasi orbe inclusa procurrens,” is what constitutes it a period, and marks its distinction from a logical proposition : and this is also what our author expresses by the word κύκλος, *ambitus, circuitus*. When Cicero says, “Marco Fabio, viro optimo et homine doctissimo, familiarissimè utor,”—he employs a period : but had he only written, “Marco Fabio familiarissimè utor,”—this would have been a simple proposition ; because it would have wanted the κύκλος, “viro optimo et homine doctissimo.” Λέγω δὲ περίοδον, says Aristotle, *Rhet.* iii. c. 9, λέξιν ἔχουσαν ἀρχὴν καὶ τελευταίην αὐτὴν καθ' αὐτὴν καὶ μέγεθος εὐσύνοπτον. The beginning and end, the nominative and the verb, are to be divided by the insertion of other clauses, or members, μέλη, which tend to explain, to define, to denote the cause, time, or place of the subject ; but these are not to deprive it of its character of εὐσύνοπτον. Between the beginning and the end, the subordinate clauses are to be arranged, with a constant view to perspi-

cuity and harmony: taking especial care not to overload it, nor to confuse it with extraneous matter, but to let the reader see clearly that he is not yet arrived at the conclusion, till he has found such things introduced and expressed, as the first words, and the nature of the subject gave him reason to expect. For instance: "At verò T. Veturius et Sp. Postumius, cum iterum consules essent, quia, cum malè pugnatum apud Caudium esset, legionibus nostris sub jugum missis, pacem cum Samnitibus fecerant, dediti sunt his." This is a period:—the simple proposition is "T. Veturius et Sp. Postumius dediti sunt his:"—which is divided by the clause expressing *the cause*, "quia pacem cum Samnitibus fecerant:" and this, again, is intersected by two other clauses, indicating *the time*, "cum male pugnatum apud Caudium esset,"—and "legionibus nostris sub jugum missis." Here are several members, *σωματοποιούμενα*, embodied in one sentence, and connected with considerable skill: and it is manifest that a period thus constructed, is far more elegant than a set of propositions, stating all these particulars, but unconnected with each other. It agrees also with the conditions required by Aristotle, that it should be ἡδέα, εὐμαθής, καὶ εὐμνημονεύτης,—pleasing, easy to be learned, and easy to be remembered. To ensure the two latter of these conditions, the ancient rhetoricians taught that a period should not consist of more than four members:—*αἱ μέγισται δὲ ἐκ τεττάρων τὸ δὲ ὑπὲρ τέσσαρα, οὐκ ἐστ' ἀν' ἐντὸς ἔστιν περιδιῆς συμμετρίας*. *Demetrius Phalereus*. Cicero confirms this precept: "Pulcherrima est illa periodus, quæ membris quatuor absolvitur, ut quæ animum suspendat, et aures impleat." Quintilian, however, says, "Habet periodus membra minimùm duo: medius numerus videtur quatuor: sed recipit frequenter et plura."

As this is a subject of some interest to those who are fond of critical studies, it may not be amiss to refer, for a more full explication of it, to Aristotle and Cicero, in the works already mentioned, to Quintilian, *Inst.* ix. c. 4, to Hermogenes *περὶ ἐυρεσεων*, iv. 4, 5, to Vossius, *orator. inst.* iv. 4, and to Heineccius, *Fundam. stili cultioris*, with Gesner's and Niclas's notes, Part i. C. i. Sect. 17, which part has been abridged by Valpy in his *Elegantiae Latinae*.

Now, this account of a *period* will illustrate, I think, the meaning of Longinus in the beginning of the present section. He has been instituting a comparison between the members of a period, and the members of the body. As the members of the body have no value when separated from it, (οὐδὲν ἀξίολογον,)—so a period, cut up into separate

propositions, and thus deprived of the connection of its parts, (οὕτως τὰ μέλη σκεδασθέντα,) loses all its sublimity. If, however, the connection be restored, (σωματοποιούμενα,) and a due attention be paid to the harmony of its structure, (τῷ δεσμῷ τῆς ἁρμονίας περιχ.) by this restoration to the form of a period, (αὐτῷ τῷ κύκλῳ,) it recovers its significance even of sound, (φωνήεντα γίνονται.)

P. 132. *the combined result*—ἔρανος—I am afraid this is a *vulgar* illustration, and that the Critic has here subjected himself to the censure which he administers in Sect. xlii. against debasing style by mean terms, and expressions soiled by common use. The word indeed originally signifies any thing taken out of the earth, ἔρα :—and hence it came to be applied to ore, money, &c. But the usual sense, and that in which Longinus here employs it, is *a quota of a reckoning, a shot, or share* of the expence of a common refection ; or a repast, to which each person contributes a dish,—a *pic-nic*. Probably σχεδόν is intended to mitigate its vulgarity.

Σχεδὸν τι μῶρῳ μωρίαν ὀφλισκάνω. Soph. Antig. 477.

One might, perhaps, have expected that our author would have treated of *Simplicity*, as a constituent of Sublimity ; and, if he had, this seems its appropriate place. Indeed Simplicity appears to be as necessary to sublimity of style in writing, as in painting ; and the rules applied to the latter, are not very dissimilar to those here given for the former :

Ex longo deducta fluant, non secta minutim,
Quippe solet rerum nimio dispersa tumultu,
Majestate carere gravi —.

Fresn. de arte graph.

This is precisely the precept of Demetrius Phalereus, μὴ κατακερματίζειν τὴν τέχνην εἰς μικρά.

P. 133. *grandeur*—διάστημα—Pearce thinks that the sense here requires διαρμα. I see, however, no occasion for the change. “Vulgata lectio,” says Toup, “neutiquam sollicitanda est : διάστημα “est vox elegantissima, et a musicis petita.” Toll remarks “διάστημα “hic non est intervallum vocum musicum, sed per translationem elatio, “seu granditas, quā se oratio humo levat et in altum attollit. Alibi “γενναῖον παράστημα dixit.” Still, I cannot avoid a persuasion that Longinus meant to convey, by this word, some idea of modulation.

P. 133. *Philistus*—φιλίστος—A Sicilian, who wrote the history of

Syracuse. We have, therefore, a reference here to a historian, to a comic, and to a tragic poet,

P. 133. *I'm full of ills*—Γέμω κακῶν δὴ—The passage is from the *Hercules furens*, v. 1245, *Ed. Barnes*, where Hercules, recovering from the madness, under the influence of which he had murdered his sons, exclaims to Theseus,

‘H. αὐθαδεις ὁ θεος· πρὸς δὲ τοὺς θεοὺς, ἐγώ.

Θ. ἴσχει τὸ στήθεμ’ ὥς μὴ μέγα λῆγων, μεῖζον πάθεις.

‘H. γέμω κακῶν δὴ, κοῦκέτ’ ἐσθ’ ὅπῃ τεβῇ.

H. The Gods regard not me,—nor I the Gods.

Th. Hush! lest proud words still further ills provoke!

H. I'm full of ills,—there is no room for more.

As if he would say, ‘The arrows of affliction stand already so thickly in ‘me, that not even the Gods can infix another.’ The circumstance is related by Diodorus Siculus, iv. 11. Robortelli and M. S. Paris, read ὅποι, —but Porson justly prefers ὅπῃ.

P. 133. *its structure being in accordance with the subject*—τῇ πλάσει ἀναλογουῖν—Ruhnken reads τῇ πλάσει ἀναλόγῳ. Toll is bolder still, and alters it to ἀλλὰ γέγονε τῷ ὑψηλῷ τῇ πλάσει ἀναλογουῖν. Toup however determines, I think judiciously, that the passage is “neutiquam sollicitandum:” an opinion which, *more suo*, he establishes with a profusion of learning quite unnecessary. “Sensus est,” says he, “Id, quod dicitur, valde vulgare est; sed fit sublime, quia sententia non abhorret à structura,” Weiske is not satisfied with this interpretation, but prefers that of More: “quæ quidem admodum vulgaris sententia compositione ad sublimitatis similitudinem accessit.”

De Petra refers τῇ πλάσει to some chanting modulation of the words, quoting in confirmation of his opinion a passage of Theophrastus. Faber thinks the sentence from Euripides incapable of being rendered in Latin: “Locus pulcherrimus, sed quem, meo iudicio, non ita facile homo Latinus reddere possit;” and Toll says, “ex difficili et aspera vocum monosyllabarum et dissyllabarum permixtione atque compositione, “sublimitas huic sententiæ, vulgaribus verbis constanti, acquisita est.” But is not this, after all, an instance of that ἐκασία, which, however unwilling we may be to acknowledge it, is too subtile for our modern apprehension?

P. 133. *Euripides is a poet rather by the artifice of composition*—τῆς συνθέσεως ποιητὴς ὁ Εὐριπίδης—This remark agrees with the judgment passed upon this eminent tragic poet in Section xv. ἥκιστα γέ τοι

μεγαλοφυῆς ὦν, ὅμως, κ. τ. λ. Pearce tells us that he can make nothing of τῆς συνθέσεως ποιητῆς: whereupon Weiske, with wonderful phlegm, steps in to remedy Pearce's want of intelligence, and explains, "ποιητῆς hic est proprio sensu, qui facit aliquid, sive artifex!" Well may we say, with the old adage, "Poeta nascitur, non fit." For, who does not see, at once, that Longinus quotes this, and the following passage concerning Dirce and the bull, in corroboration of his assertion, that, by mere collocation and arrangement, even vulgar expressions, may be so managed as not only to redeem them from the charge of vulgarity, but to confer on them the grace of elegance and appropriate harmony?

May I venture to say that the reading of Manutius, δῆλον ὅτι, whencesoever he may have taken it, pleases me better than the δίοτι of the existing M.S.S. and of the edd.?

P. 133. *Again, in describing Dirce dragged*—Ἐπὶ δὲ τῆς συρομένης—The Fable of Dirce dragged by a wild bull, to which she was tied by her step-sons Zethus and Amphion, in revenge for the cruel treatment she had inflicted on their mother Antiope, appears to have been a favourite subject both for the artists, and the poets of antiquity. In the Farnese Palace at Rome there is still preserved an ancient marble on this fable, the work of Taurisius, which was brought from Rhodes to adorn the mansion of Asinius Pollio. The same subject was treated by Euripides, in a tragedy now lost, called Antiope, from which the quotation is taken. Ennius also wrote upon it: and Propertius too seems to have had the same passage in view in the following lines—

..... puerique trahendam

Vinxerunt Dircen sub trucidis ora bovis.

Antiope, cognosce Jovem: tibi gloria, Dirce,

Ducitur in multis mortem habitura locis.

Lib. iii. Ep. xv.

P. 133. *the dame, the rock, the oak*—γυναιῖα, πέτραν, δρυῖν—No one, says Toll, can adequately express the grandeur of these words in Latin verse; for it consists in the trisyllable, disyllable, and monosyllable, which follow each other, sc. γυναιῖα, πέτραν, δρυῖν. It may be so, and I suppose it is so; but, alas! I apprehend it not. However, for the benefit of the more intelligent reader, I will give his words:

"Nemo hæc Latinis versibus apte expresserit. Consistit enim compositionis præstantia primum in illo à trisyllabo ad disyllabum, et à disyllabo ad monosyllabum descensu: deinde in illis, στήγισμα

"duriorum literarum, producti temporis in πέτραν et δρυῖν mora;
 "quarum vocum ultima insignis in pronuntiando est duritiei: sic ut
 "interquiescere pronuntiantem necesse sit, et quodammodo eloquendi
 "pausam facere: unde *mire assurgit oratio*, sensusque multo evadit
 "sublimior."

Weiske gives a somewhat different account of the matter—"sic
 "statuendum puto; cum poëta pro duobus spondeis,—τραγ, δρυῖν. et—
 "λάσσω, adhibere potuisset pedes celeriori gradu procedentes, iambum,
 "tribrachyn, anapæstum, spondeis illis versum tardiori quidem, sed et
 "certiori gradu fecit incedentem. Hoc sensu verba constant tempo-
 "ribus, quæ se invicem sustineant. Spondei isti lento et gravi suo
 "incessu faciunt, ut ne iambi quidem celeriter procurre possint.
 "ergo quiescunt aliquamdiu, (nam vox post singula verba insistit,) non
 "festinant, non provolvuntur." Does the reader understand all this?
 For my part, I can only say, as Beck does of the fragment which has
 given rise to it, "Interpretari nolo, nescio enim an satis intelligo."
 With the text, however, I have done the best I could: and am, I hope,
 not very far from the meaning of my author.

SECTION XLI.

P. 134. *broken measures*—ῥυθμὸς κεκλασμένος λόγων καὶ σεσο-
 ζημένος—The conjecture of Pearce, λόγων for λόγῳ, is unques-
 tionably right: for Longinus always employs the word in the plural, to
 express the meaning here required. The suggestion of Ruhnken, ὅλως,
 I think inadmissible, as also λέγω in Cod. Elien. marg.

If σεσοβημένος had not been so closely coupled with κεκλασμένος, I
 should have been inclined to consider these words as expressing two
 very different qualities of style, though both injurious to sublimity. I
 should have regarded κεκλασμένος ῥυθμὸς, as expressing the injury done
 to writing by Pyrrhics, &c. and σεσοβημένος as meaning here that
 affected strut of mock dignity, which style is apt to acquire from too
 constant an effort after measured cadences. This, at least, is one of the
 meanings of the word; and it is so used by Demosthenes, in *Mid. διὰ*
τῆς αγοράς σοῦ. As the particles now stand, however, I do not see
 how the passage can bear this construction; although the following
 sentence seems by no means inconsistent with such an interpretation.

P. 134. *Pyrrhics*—πυρρίχιοι—Dionysius of Halicarnassus says of
 Pyrrhics, that they are οὔτε μεγαλοπρεπεῖς, οὔτε σεμνοῦς, and of
 Trochees, that they are ἰαμβῶν μαλακωτέρους καὶ ἀγενεστέρους. The

Dichoree, therefore, which is the double Trochee, lies under the same sentence of reprobation. They all produce the same dancing and capering effect.

P. 134. *floats upon the mind*—ἐπιπολάζοντα—All the interpreters, except Toll, seem to have strangely mistaken the meaning of Longinus in this passage. This has arisen, in part, from a comma being placed after ἀπαθείστατα,—whereas, this very word contains the reason for the other, and shews its meaning: *it merely floats upon the surface of the mind, because, on account of its sameness, it produces no emotion*. Weiske comes nearer to the true sense of the passage, than most of his predecessors. “Quævis enim res, frequenter sub eadem forma visa vel audita, vim omnem denique amittit: ergo et numeri diligenter ad venustissimam speciem ubique compositi.” And then he gives the following version of it:—“et propter similitudinem, quam inter se habent, sine ullo animi motu se jactant et efferunt.” But surely the words *se jactant et efferunt* are altogether inconsistent with *sine ullo animi motu*, which immediately precede them. The word ἐπιπολάζω, however, is from ἐπιπολῆς, adv. and its most usual sense, (which it bears in the passage before us,) is, *innato, fluito, per summa feror, I float on the surface*. Thus interpreted, the meaning is plain and consistent enough.

P. 134. *withdraw our attention from the sense to the tune*—ἀπὸ τοῦ πράγματος ἀφίλκεσι, καὶ ἐπ’ αὐτὰ βιάζεται—This interpretation, although not literal, conveys, I think, the meaning of the author with sufficient accuracy. The ᾠδάρια were, I conceive, short compositions in verse, intended for singing at convivial meetings, and not very different from our songs. The tune constituted a necessary part of them: and therefore it may not be very improper to regard τοῦ πράγματος, as referring to the subject, and ἐπ’ αὐτὰ—which Faber perhaps is right in reading ἐφ’ αὐτὰ,—to the tune.

P. 134. *instead of interesting an auditory by its meaning, confines their thoughts to its rhythm*—ὅν τὸ τοῦ λόγου πάθος ἐνδιδωσι τοῖς ἀκούουσι, τὸ δὲ τοῦ ῥυθμοῦ—This is well illustrated by an anecdote in Aulus Gellius, Lib. xi. c. 13, which I thus abridge: “Apud T. Cas-
“ tritium legebatur oratio C. Gracchi. In ejus orationis prin-
“ cipio collocata verba sunt accuratius modulatusque quam veterum
“ oratorum consuetudo fert. Ea verba, sicut dixi composita, sunt hæc.
“ Quæ vos cupide per hosce annos appetistis atque voluistis, ea si temerè
“ repudiarit, abesse non potest, quin aut olim cupide appetisse, aut

" *nunc temerè repudiasse dicamini*. Cursus igitur hic et sonus rotundæ
 " volubilisque sententiæ, eximiè nos et unicè delectabat, tanto id *magis*,
 " quod jam tunc Graccho, viro illustri et severo, ejusmodi compositionem
 " fuisse cordi videbamus. Sed cum eadem ipsa verba sæpius petentibus
 " nobis lectitarentur, admoniti à Castritio sumus, ut consideraremus,
 " quæ vis, quodve emolumentum [*πάθος*] ejus sententiæ foret: neque
 " pateremur ut aures nostræ cadentis aptè orationis modis [*ῥυθμοῦ*]
 " eblanditæ, animum quoque nobis voluptate inani perfunderent. Cumque
 " nos admonitione ista attentiores fecisset, Cui, inquit omnium hominum
 " in mentem non venit, id profecto usu evenire, ut quod cupidè appe-
 " tieris, cupidè appetisse, et quod temerè repudiaveris, temerè repudiasse
 " dicaris? Hæc ego, inquit admonui, non ut C. Graccho
 " vitio darem, sed uti caveretis ne vos facile perstringeret modus
 " latus aliquis currentis facundiæ sonitus, atque [ut] vim ipsam rerum,
 " virtutemque verborum prius pensitaretis . . ."

Pollux explains *προαποδιδόναι τὴν ἐξέσιν*, by *τὸ τιθεῖναι τὸν πόδα ἐν ῥυθμῷ*: where the hearer is led forward "with sure returns of still
 " expected" cadences, till he loses sight of what Castritius calls the
 " vis et emolumentum sententiæ."

P. 134. *into little words and short syllables*—*εἰς μικρὰ καὶ βραχυ-
 σύλλαβα*—This is the fault of which Cicero, *ad Brutum*, c. 67, accuses
 Hegesias, "dum imitari Lysiam vult, alterum penè Demosthenem,
 " saltat incidens particulas." Dr. Pearce thinks that by *βραχυσύλλαβα*
 are meant, not syllables short in reference to their *quantity* in Prosody,
 but to the number of letters which compose them. "Si mentem
 " Longini hic satis assequor, ejusmodi breves syllabas damnat, quæ
 " occurrunt in Virg. *Æn.* L. x. 93.

Aut ego tela dedi, fovee cupidine bella?

" ubi vix ullam invenies syllabam, quæ pluribus, quam duabus literis
 " constat. Syllabæ igitur illic sunt justo breviores, et *λίαν σύγκεινται*,
 " nimis propè ad se accedunt."

I doubt the justice of this interpretation; and rather adopt that of
 Toll, who renders it, "quæ nimis contracta, et in minutas, ac brevisyl-
 " labas voces concisa sunt:" that is, if I understand him, not words of
 few syllables only, but those syllables short ones, in the prosodial sense
 of the term. These trifling and unharmonious words, where they
 abound, have always the appearance of being huddled together; *λίαν
 σύγκεινται*: they are deficient in the easy flow which is found in
 sentences composed with a due proportion of longer and better-sounding

words; and this want of continuity gives them the awkward effect here described.

SECTION XLII.

P. 134. *an over conciseness of phrase*—ἡ ἄγαν τῆς ἐφάσεως συγχοπή—For an example of this see Cicero ad Q. fratrem *Lib.* iii. *ep.* 9, "Pomponius abest; Appius miscet: Hirrus parat: multi intercessores numerantur: populus non curat: principes nolunt: ego quiesco." Again, Cicero in *Pison.* 40. "Occultus adventus: furtivum iter per Italiam: introitus in Urbem desertus ab amicis: nullæ ad Senatum ò provincia litteræ: nulla ex trinis æstivis gratulatio: nulla triumphi mentio."

Conciseness, however, is not always reprehensible; but only when it is so affectedly abrupt as to become epigrammatic. On the contrary, occasions will arise, on which it may be used with the best effect; for it is the language of feeling and of nature. No one finds fault with this abrupt burst of indignation, in Cicero, *Orat.* i. in *Catalin.* "O tempora! O mores! Senatus hæc intelligit; Consul videt: hic tamen vivit: vivit? imò etiam in Senatum venit: fit publici consilii particeps: notat et designat oculis unumquemque nostrum ad cædem." A passage like this is not only well suited to the occasion, (τὰ δεινῶς συνεστραμμένα,) but it tells more especially from the mouth of an orator, whose usual characteristic is diffuseness and amplification.

P. 134. *curtailed*—κατακερματισμένα—Literally it means the exchange of a coin into smaller coins, κέρματα. It seems here to mean sentences of the kind which Aristotle very oddly calls μύουρα, *mouse-tailed*. Our *curtailed* certainly beats the Greek; for a mouse has a *long* tail,—at least an English mouse has. Twining, therefore, thinks, with great probability, that the word is only a corruption of μείουρος. *Poetic* ii. 443, n. 274. By μικρά I think he means something worse than mere brevity,—sc. little, and insignificant. They are μικρά then, because they are κατακερματισμένα.

P. 134. *conciseness—brevity*—συγχοπή—συνομία—The distinction between these words may, at first sight, appear a distinction without a difference: but it is not so. Conciseness (συγχοπή) omits something necessary to the sense; brevity (συνομία) admits nothing unnecessary. "Brevis erit narratio ante omnia, si inde cœperimus rem exponere, unde ad judicem pertinet; deinde, si nihil extra causam dixerimus: tum etiam, si reciderimus omnia, quibus sublati nec cognitioni quicquam, nec utilitati detrahatur." *Quint.* *Lib.* iv. c. 2. § 3. This brevity,

which admits nothing but what is necessary, instead of obscuring the sense, (*καλύψει τὸν νοῦν*.) conducts the hearer at once, (*ἐπ' ἐνθὺ ἄγει*.) to the meaning of the author.

Instead however of *ἄγεί*, which has no authority from the M.S.S. nor the earliest edd. I am clearly in favour of De Petra's reading *ἐπευθύνει*.

P. 135. *sentences too long*—*τὰ ἐκτάδην*—This passage is confessedly corrupt. Valckenaer suggests *ἀποψύχεται*: which Ruhnken adopts, and reads the whole passage, *ὡς ἔμπαλιν τὰ ἐκτάδην ἀποψύχεται, εἰς ἀκαιρον μῆκος ἀναχαλόμενα*. The last word is confirmed by the expression in Sect. xxxviii. *τὰ τοιαῦτα ὑπερτείνόμενα χαλᾶται*. This correction is altogether satisfactory.

Sentences clogged with epithets, or unnecessary adjuncts, appear chiefly to be here designated: as when Livy says, "Legati, non impetrata pace, retrò domum, unde venerant, redierunt:"—all which might have been much better expressed by "Legati, non impetratâ pace, domum redierunt." What should we think of a writer, who should tell us, "The island was surrounded by water on every side"? To be sure, if it were an island, it would be surrounded by water; and if surrounded at all, certainly on every side.

SECTION XLIII.

P. 135. *Words deficient in strength*—*ἡ μικρότης τῶν ὀνομάτων*—This is, I believe, what Longinus means by *μικρότης* in the present passage; "ponderi rerum parùm respondentia," says Pearce: although he thinks that the idea meant to be conveyed by the word embraces also "verba auribus ingrata." For my own part I do not see this in the word; nor do I think any one would have seen it, but for the introduction of the passage from Herodotus. But the words—*καὶ τοῦτο μὲν ἴσως, ζεσάσης δὲ τῆς θαλάσσης*—*ὡς τὸ ζεσάσης πολὺ τὸ ὕψος περισπᾷ διὰ τὸ κακόστομον*—are, I am persuaded, an interpolation; which, having been written by some one in the margin, were incautiously introduced into the text. At any rate, if they belong to the text, they must be read parenthetically: for, the examples of the fault here condemned are to be found in *ἐκόπιασε*, and in *τέλος ἄχαρι*. The objection is not to sordid or debased expressions, which were dealt with in Sect. xxxi. but to words inappropriate to the occasion on which they are used: like those of an old lady, who, hearing of the loss of the Royal George, and the consequent calamity, exclaimed "La! how unpleasant!"

P. 135. *the selection of the circumstances*—λήμματα—Such appears to be the sense of the word here. The circumstances of the description are well chosen, but inadequately expressed, in consequence of the introduction of certain insufficient words. See Herod. Polyhymnia, 188, ἅμα δὲ ὀρθρῶ, ἐξ αἰθρίης, κ. τ. λ. The words will be found to differ from those given by Longinus, who appears usually to quote from memory. See also Schweigheuser's annotations on Herodotus, p. 286.

P. 135. *Theopompus*—Θεόπομπος—A historian and orator, a native of Chios, and the disciple of Isocrates. Only a few fragments quoted by ancient authors, remain of his once celebrated works; which, in the judgment of some critics, placed him on a par with Herodotus and Thucydides. He flourished B. C. 354. It was in reference to the fervour of his genius that Isocrates said, "With Ephorus I am forced to use the spur, but with Theopompus, the rein." Photius calls him οὐδενὸς τῶν Ἰσοκρατοκῶν εἰς τοὺς λόγους ἀτιμώτερος.

P. 135. "*For what city*"—Ποῖα γὰρ πόλις—It is hardly necessary to remind the reader that the king of Persia was called by the Greek historians, κατ' ἐξοχὴν, *The King*. Pearce thinks, with sufficient probability, that the king here mentioned is Cambyzes, and that we have before us a description of his preparations for invading Egypt, and attacking Amasis.

The great fault of this description seems to consist in the multiplicity and want of discrimination in its details, no less than in the admission of some weak, defective, and undignified words, (ὀνοματίοις :) although it is for this latter fault that the passage is here reprehended. In all such descriptions, it is not a catalogue of objects, but a selection, that taste and judgment require. Johnson has well remarked that "Of the greatest things, the parts are little: what is little can be but pretty, and by claiming dignity, becomes ridiculous. Thus, all the power of description is destroyed by a scrupulous enumeration."

P. 136. *victims for slaughter*—πρὸς κατακοπὴν ἱερεῖα—The common reading here is πρὸς κατακοπὴν ἱερεῖα σιτιστά: victims fattened for slaughter; but Weiske has restored the original reading of the M.S.S. εἰς ταῦτα, following the suggestion of Pearce. The word σιτιστά was first introduced by G. Canter, L. ii. nov. lect. c. 25, but appears to have been an unnecessary alteration. The punctuation was probably wrong; but by correcting it, and omitting the particle μὲν, I think we may safely read it thus. ὑπερβάλλοντα δὲ τὸ πλῆθος ὑποζύγια, καὶ πρὸς κατακοπὴν ἱερεῖα· εἰς ταῦτα καὶ πολλοὶ ἀρτυμάτων μέδοντες, κ. τ. λ.

P. 136. *baskets of onions*—*κύρται βολβῶν*—The Paris M.S. and Vat. 2, read *σάκκοι καὶ χάρται βολβίων*, of which one can certainly make nothing, especially in connexion with the other matters here enumerated. This led to the more probable conjecture of *σάκκοι καὶ χάρται βιβλίων*: but still the situation in which these are found is so incongruous as to make Pearce exclaim, “Prorsus, quid significet ‘*χάρται βιβλίων*, ignoro.” Toup is quite certain that not *books*, but *onions* are meant, an opinion for which he gives many reasons, and in which he is probably right; for they would be quite in their place with the other condiments: he therefore reads *χύτραι βολβῶν*, *pots of onions*. To the *pots* however, I beg leave to demur: since onions were never, I believe, carried about, by ancients or moderns, in pots. *Sacks* and *pots* of onions? The sacks are likely enough; but allowing the sacks to be full of onions, how would they assort with the pots? They would be as much out of their place, as the books among the confectionary.

Meanwhile, there occurs to my recollection a passage in the well-known fragment of Leonidas of Tarentum,

Θῆριν τὸν τριγέροντα, τὸν εὐαγρὸν ἀπὸ κύρτων

Ζῶντα, τὸν αἰθυσίης πλείονα νήξαμενον—κ.τ.λ.

from which I fancy I can derive the true reading. The *κύρται*, or *κύρτοι*, were not only a sort of gin to entrap fish, but the same word was also used for a kind of *basket*, “*fiscella*,” made of rushes, or of straw;—probably the very thing now called a *frail*. And, who does not see, at once, how much better this will assort with *οἱ θύλακοι καὶ σάκκοι*, than either the *χάρται* or the *χύτραι*? Panniers, and sacks, and frail-baskets, will go together without any incongruity; and they may all, or any of them, contain onions, or any other more savoury bulb.

P. 136. *from matters of greater grandeur*—*Ἐκ τῶν ὑψηλοτέρων*—This descent is what critics call *Bathos*; and it occurs when a mean, a trite, or a less important phrase or incident comes after one of greater dignity and consequence. “*Cavendum est*,” says Quintilian, ix. 4, “*ne decrescat oratio, et fortiori subjungatur aliquid infirmius: augeri enim debent sententiæ et insurgere.*” The maxim is identical with that of Longinus, *δύον ποιήσασθαι τὴν ἄξιν*. To do the contrary, or, *ἐκ τῶν ὑψηλοτέρων ἐπὶ τὰ ταπεινότερα ἐποδιδράσκειν*, is an offence in composition, against both taste and common sense.

P. 136. *by introducing panniers, and preserves, and sacks into his grand description*—*ἀλλὰ τῇ θαυμαστῇ τῆς ὅλης παρασκευῆς ἀπαγγελίᾳ παραμίξας τοὺς θυλάκους*—Pearce thinks that Longinus, in this

remark, has lost sight of his subject in the present Section ; which was, the condemnation of words deficient in power and significancy. Now, says he, there is no such defect in the words *θύλακοι, σάκκοι, ἀρτύματα*, &c. for they adequately express all that the author intended that they should express, however unsuitable that expression may be to the general magnificence of his description.

There is some truth in this remark : and if we expect to find the argument here treated in strict conformity to the rules of logic, we shall be disappointed. But although Longinus commenced the Section with the statement that words deficient in strength have a tendency to debase the sublime, I do not know whether we are justified in confining him through it to mere illustrations of this single precept. Nor is there any thing to shew that he intended, at the beginning, so to limit himself.

The justice of his remark, *δέον ποιήσασθαι τὴν αὐξήσιν*, and the impropriety of following up the magnificent display of plate and gorgeous furniture, with salted meats and confectionary, and sacks and panniers and baskets, is not disputed. But, says Pearce, "hic non erat his aptus locus." Be it so : yet the observations arise naturally enough from the passage he has quoted from Theopompus ; and the faults which they condemn belong to *τὰ μικροποιᾶ*, those things which tend to the debasement of style, *τὰ τοὺς λόγους ταπεινούς ποιοῦντα καὶ ἀσχημονας*.

P. 136. *He might have mentioned in general terms—Παρέκειτο δὲ ὡς ὁλοσχερῶς ἐπελθεῖν*—The grand fault of this description, is the want of generalization. The writer forgets that, although the objects he enumerates, might be there, yet only a few of them could interest the mind : and that none but these few ought to have been particularized. In all such enumerations, there is as much judgment and taste required to know what should be omitted, as what should be inserted : nor is any description rendered more complete by containing a greater number of objects, than the mind is able, without an effort, to embrace. Besides, it is always wise to leave something for the imagination to fill up. This is done by skilfully displaying the more important matters in the foreground of the picture, and placing them in full light, and with all the minuteness of detail ; while the more unsightly are left in the background, in the shade of generalization. By these means we may follow the example which, Xenophon says, has been furnished by Nature in the formation of animals ; and place out of observation all that would offend, and mar the general effect.

P. 136. *he might have varied thus: Camels—*ὅπως ἀλλάξας, εἰπεῖν καμήλους—“Nos egregie,” says Toup with much complacency, “Nos egregie rescripsimus ἀμάξας εἰπεῖν, καὶ καμήλους,—*plaustra et camelos.*” “Apparet solum nominativum ἀλλάξας cum inf. εἰπεῖν viros illos, (sc. Morum et Toupium,) offendisse,” says Weiske. But, “nihil usitatius est apud Græcos quam nominativus cum infinitivo.” This is true, and the sentence may be allowed to remain unaltered, translating it, “ut Theopompus, oratione mutata, diceret:” or, as Morus, “Poterat, . . . ita fere mutata narratione, commemorare camelos,” &c.

P. 137. *terms sullied by vulgar meanings, or tarnished by common use—*εἰς τὰ ῥυπαρὰ καὶ ἐξυγρυσμένα—A word, however, is not necessarily vulgar, because it is common: and therefore I cannot but regard Virgil as unnecessarily squeamish, if, as the critics allege, he on this account so carefully avoided, in all his works, the introduction of the word *panis*; substituting for it *epulas*, *Cerealia dona*, &c. In the thirty first Section, our Critic seems to allow the occasional employment of even a vulgar word, when it makes amends for its vulgarity, by its force and significancy. But when to debasing terms, something ludicrous in the idea is superadded, farewell to sublimity! It may be sufficient to instance this in Statius’s description of the early dawn: Theb. viii. 274.

Tempus erat junctos cum jacta soror ignea Phœbi
Sentit equos, penitusque cavam sub luce paratâ
Oceani mugire domum: seseque vagantem
Colligit: et moto leviter fugat astra flagello.

This was intended, no doubt, by Statius for the sublime; but his genius has here carried him only to the ridiculous: and the whipping of the naughty stars, at the end, gives the finishing stroke to its absurdity.

SECTION XLIV.

P. 138. *By one of the Philosophers—*τις τῶν φιλοσόφων—Longinus terminates his treatise by the enquiry why the age in which he wrote possessed so few sublime orators. And this enquiry he prudently prosecutes by the mouth of an anonymous philosopher; inasmuch as the liberal sentiments, to which the question gives rise, might have exposed him to inconvenience, if not to danger, from the jealous tyranny of the Roman emperors. “Quæ igitur Longinus philosopho dicenti tribuit, ea “esse ipsam Longini sententiam arbitror; quæ verò contra philosophum “illum affert, ea potius timori quam judicio Longini tribuo.” Pearce.

The question is answered by attributing the decay of sublime eloquence, to the loss of public freedom, and to the consequent absence of those incentives and rewards which Liberty presents to the higher rank of public speakers.

P. 138. *endued with acuteness and versatility*—δριμεῖαι τε καὶ ἐντραχῆς—“Statuere posse videmur,” says Weiske, “φύσεις δριμείας hic “apud Longinum esse oratores aptos ad inveniendas et tractandas sententias acres sive acutas:” *des pensées piquantes*, “Gallicè diceres.” ἐντραχῆς, certainly not as Pearce would have it ἐντραχῆς, *asperis*: which is not only in opposition to all the best M.S.S. including the Paris, concerning which he appears to have been misinformed, but also to the sense of the passage.

It may be a question for those of the learned, who are fully conversant in the writers of the third century, whether the epithets here applied to them, can fairly be taken as characteristic of their works. If not, we have here also an indirect proof, that the writer of the Treatise on the Sublime was not himself of the age of Aurelian.

P. 138. *In this respect, so utter a corruption of eloquence prevails in the world.*—Ταύτη, λόγων κομιδῇ τις ἐπέχει τὸν βίον διαφθορά.—Pearce objects to κοσμικὴ ἀφορία, very justly remarking that the word κοσμικός does not mean *universalis* but *mundanus*: for the truth of which he refers to the use of the same word by Longinus himself in Sect. ix. κοσμικὸν διάστημα, *mundi spatium*. The Vatican M. S. 2, has κομὶ τηρὰ πεχεῖ, and hence he infers that the true reading is, κομιδῇ τῇρ' ἐπέχει, which he defends by τῇρὰ στρέφ' ἄρμα, quoted from Euripides in Sect. xv. But who does not see that this, or any quotation from a tragic poet, is ἀπροσδιόνυσον? In his dislike to κοσμική, he is joined by Mr. Barker, in *Class. Journal*, iv. 818, who recommends us to read λοιμική διαφθορά instead of κοσμικὴ ἀφορία: and to take the whole passage thus, τοσάυτη λόγων λοιμικὴ τις ἐπέχει τὸν βίον διαφθορά. This reading he backs by ἄρα δὲ ἐν τῇ τοσάυτῃ λοιμικῇ τοῦ βίου διαφθορᾷ δοκοῦμεν, κ. τ. λ. in the present section. This is highly ingenious; but to my mind, I confess, not perfectly satisfactory. The difference between the words κοσμικὴ and λοιμικὴ, is too great, I think, even to the eye, for them to have been mistaken, the one for the other, by the most careless transcriber. The first letter of a word is more seldom falsified than any of the rest; but what resemblance is there between κοσ, and λοι? The field is, then, fairly open to another conjecture. My own is this: ταύτῃ, λόγων κομιδῇ τις

ἔπειχαι τὸν εἶον διαφθορά. In this respect—sc. the Sublime,—an utter corruption of eloquence prevails in the world. Here I accept κομῆν from Dr. Pearce, and διαφθορά from my friend Mr. Barker:—the former will not be sensible of my freedom; nor will the latter, whether he assent or not, be offended at it.

Every one must be struck by the similarity between the commencement of the celebrated *Dialogue on the Causes of the Corruption of Eloquence*, and this passage of Longinus: and Mr. Barker thinks that the latter must therefore have read and borrowed ideas here, as well as in many other instances, from the former. That the coincidences can hardly be regarded as altogether accidental, may be allowed: but unless we were able to determine more exactly the æra of Longinus, it will not be easy to say on which side the obligation lies. If my supposition as to the date of the present Treatise (See Disq. i.) be granted, the anonymous author of the *Dialogue* has, on the contrary, been indebted to the work before us: since in that case, the latter will be referred to the Augustan age, and the former professes to have been the report of a conversation of literary men, in the 6th year of Vespasian, A.D. 75.

P. 138. For FREEDOM, it is said, has power to cherish the imaginations—*Θρέψαι τε γὰρ, φρεσίν, ἱκανὴ τὰ φρονήματα*—Wakefield attributes even the copiousness and dignity, of which our language is capable, and its power of expressing adequately the sentiments of an ancient Grecian, to the freedom of our institutions. “Raro evenit quod nostra lingua “proprietatem Græcæ locutionis assequi non valeat: cum nec vi, nec “copia, nec dignitate orationis Britanni cesserimus Græcis: nam linguæ “copiosæ unus fons, libertas.” *Silv. Crit.* ii. 113. There is, probably, something more in this than a mere rhetorical flourish: for it may easily be conceived that a language, which has originated among free men, and been transmitted from one generation to another of free men, has derived, from this very circumstance, a stamp and character of freedom and vigour, and even of copiousness, which may render it peculiarly suited for expressing the ideas and sentiments of free men, though originally delivered in a very different language.

P. 139. downright vassalage—*δουλείας δικαίας*—This, I believe, is the meaning of the word *δικαίας* here. Dr. Edwards, in a note on *Xenoph. Memor.* p. 263, remarks, “Latini multâ cum liberalitate vocē “*justus* utuntur: . . . quicquid scilicet functionem suam recipit, quicquid “suo muneri respondet, et omnibus numeris est absolutum, id apud eos “scriptores *justum* dicitur.” Examples of this mode of using the word

may be found in Hor. Sat. L. i. Sat. iv. *justum poema*: and in L. ii. Sat. vii. *justa chiragra*. Although this be but an indirect proof of the sense to be given to the Greek word, yet Toll so understands it. "*Justa servitus*," says he, "*hoc loco est plena servitus, cui nihil deest*." I am rather inclined to his opinion. But an objection to this interpretation is found in the expression, δουλείαν, καὶ ἡ δικαιοσύνη, which follows in this section, "*servitutem etsi sit clementissima*." It seems to be a question as to the meaning of a forensic term; and I willingly leave it to the civilians.

P. 139. *spring of eloquence*—λόγων νάματος—Ruhnken thinks our author borrowed this phrase from Plato, *Polit.* vii. ὅταν τοπρώτον λόγων γεύωνται, and *Tim.* τὸ δὲ λόγων νᾶμα ἔξω βίον, καὶ ὑπηρετοῦν φρονήσει, κάλλιστον καὶ ἄριστον πάντων ναμάτων. But there is no reason for this opinion: since nothing can be more common among critical writers than the expression λόγων νᾶμα, as appears in Demetrius Phalereus, Dionysius of Halicarnassus, Philo Judæus, &c. I know not why the commentators should be so eager to refer even the most common expressions of Longinus to some other preceding writer: and even to writers, concerning whom it is very doubtful whether they did not really succeed him. "*Non tali siccitate arescebat*," says Ruhnken, "*ut ingenium alienis fontibus rigaret*."

P. 139. *as Homer says*—κατὰ τὸν Ὅμηρον—The passage at length, as it stands in *Odyss.* xvii. 322, is this,

Ἥμισυ γὰρ τ' ἀρετῆς ἀποαίνονται εὐρύοπα Ζεὺς
Ἄνθρωπος, εὖτ' ἂν μιν κατὰ δούλιον ἥμαρ ἔλθῃσιν.

P. 139. *cases*—Γλωττόκομα—The word means literally the cases in which musicians preserved the *tongues*, γλωττίδες, of their wind instruments from injury. It here means a small box of wood, in which children were cruelly enclosed, to make dwarfs of them, by preventing their growth. In what request such unfortunate persons were held among the great, down to times comparatively recent, is sufficiently known: but perhaps we should not have been made acquainted with the fact, if Longinus had not thus incidentally recorded it, that artificial means were had recourse to for answering the demand. Dr. Pearce remarks, "*hinc apud Terentium virgines, quæ fasciis vel ligneis quibusdam adjumentis usæ sunt, ut pectus, ne increceret, impedirent, appellatur, vincto pectore*." This kind of torture, it may be feared, is not yet wholly gone out of fashion: and therefore it might be well to make the fair sufferers aware of the effects here ascribed to such body-cases,—

that they not only prevent increase, but occasion diminution, and ruin all personal symmetry and grace.

P. 139. *but mark whether*—“Ορα δὲ μήποτε—There is an admirable piece of criticism, in Wakefield’s peculiar manner, on this passage, in *Silva Critica*, iii. 147, which the reader will not be sorry to find here.

“Est etiam nobilissima Dionysii Longini periodus sub finem commentarii ejus Nos errores quosdam, sicut putamus, qui acumen virorum longè doctiorum effugerunt tollere è τὰν polito scriptore. conabimur. “Ορα δὲ μήποτε καὶ ἡ τῆς οἰκουμένης εἰρήνη διαφθείροι τὰς μεγάλας φύσεις· πολὺ δὲ μᾶλλον ὁ κατέχων ἡμᾶν τὰς ἐπιθυμίας ἀπερίοριστος οὐτοςὶ πόθος· καὶ νῦν Δία πρὸς τοῦτοις τὰ φύροντα τὸν νῦν εἶον, καὶ κατ’ ἄκρας ἄγοντα καὶ φέροντα ταυτὶ πάθῃ· ἡ γὰρ φιλοχρηματία, πρὸς ἣν ἅπαντες ἀπλήστως ἤδη νοσοῦμεν, καὶ ἡ φιληδονία δουλαγωγῶσι, μᾶλλον δὲ, ὥς ἂν ἔποι τις, κατακυβερνοῦσιν αὐτὰνδρως ἦθι τοῦ εἶου· φιλαργυρία μὲν νόσημα μικροποιῶν, φιληδονία δὲ ἀγεννέστατον. Quam mutilus et depravatus ad nos rhetor hic devenit, nemo nescit: unde cordatiorem quemvis neutiquam terrebunt vel audaces conjecturæ, quæ probabilibus rationibus nituntur, pro lectionibus nullius elegantiae, nulliusque proprietatis. Jam vero de his disputare me accingo, sed trepidantèr quidem, ut ἀνταγωνιστῆς scilicet νέος πρὸς ἣν τεθαυμασμένους. Imprimis, quid ineptius vel dici vel fingi potest quam τὸ πόλεμος? Res ipsa fortasse defendi poterat à D. Jac. iv. 1, sed quis non videt quam frigida sit antithesis post εἰρήνη? Et vix dubitabunt nasuti quin hæc ultima vox librarii animo inhærens adhuc, præsertim sequente τῷ—πολὺ δὲ μᾶλλον, generavit illud πόλεμος, quasi præcedentia requirerent. Porro, adhuc, opinor nemo dixit ἀπερίοριστος πόλεμος: haud ita solent: quod autem dedimus, tritum est. Testi sit Lucretius:

Et finem statuit cuppedinis atque timoris—

“Tolerâsse vero criticos vocabulum φρουροῦντα in hoc loco!! Procùl dubio, bellè convenit et cohæret sequentibus κατ’ ἄκρας ἄγοντα καὶ φέροντα. Festivissima hercè omnium custodia! Tædet ineptiarum!

“Et Pearceium, virum sane optime moratum, et liberaliter eruditum, imo undequaque gravissimum, sed inter principes criticos nullo modo numerandum;—illum, inquam, reddidisse κατ’ ἄκρας, ex arce, parvi facio: Toupiûm vero hanc versionem reliquisse, serio dolet. κατ’ ἄκρας est κατὰ κεφαλὰς, violenter et funditus. Græcam locutionem effinxit Maro *Æneid.* ii.

..... Divom inclementia, Divom,

Has evertit opes, sternitque à *culmine* Trojam

"Denique, num dicitur τοὺς εἶους in plurali, de *humana vita*? Aut, hoc concessio, ferendum est ibi illud ἥδη, præsertim cum vox eadem statim præcesserit? Vix enim arridebit Toupiana interpretatio; nisi quis ostenderit quomodo φιλοχρηματία, pecuniæ scilicet coacervatio conservatioque rem familiarem demergat, aut possit demergere. Sed de his satis

All this is very ingenious, and very characteristic. Every reader of taste must always have felt an objection to πόλεμος. "Longinum scripsisse οὕτως πόλεμος, eras credam," says a writer in *Class. J.* 5, "fortasse scribendum est πλούτος: infra mox ἀκολουθεῖ γὰρ τῷ ἀμεί- τρω πλούτῳ καὶ ἀκολάστῳ." I can only say *utrum horum*. For my own part I am satisfied neither with ποθος, with πλούτος, nor with πόλεμος: but I have nothing better to offer. The sense I have given suits better, I think, with what follows, than any of those usually assigned to the passage; although the text, I fear, will hardly justify me.

P. 139. *the peace, which now pervades the world*—ἡ τῆς οἰκουμένης εἰρήνη—It certainly looks very much as if this was written while men's minds were still sore from the loss of liberty, at the establishment of the Empire, or soon after:

tuisque

Auspiciis, totum confecta duella per orbem.

HOR. Ep. ii. 1, 253.

The peace, which he affects to honour with bitter irony by that name, was probably the *torpor*, which succeeded the establishment of absolute power. Having, therefore, touched lightly upon so dangerous a ground, he hastens forward to matter of less perilous enterprise. It was, indeed, a peace, which pervaded τῆς οἰκουμένης, the whole Empire; and, no doubt, did its work very effectually, in that διεφθείρε τὰς μεγάλας φύσεις; of which we may take the caution here shewn, as a painful proof. *Sed de hoc aliàs.*

P. 140. *after a time*—χρονίσαντα—Thus Aristotle *Eth.* ix. 5, χρονίζουμένην δὲ καὶ εἰς συνήθειαν ἀφικνουμένην, γίνεσθαι φιλίαν, οὗ τὴν διὰ τὸ χρήσιμον, οὐδὲ τὴν διὰ τὸ ἡδύ. Toup explains the passage thus: "Aliquandiu autem unà viventes, et consuetudine alter alterius usi, cū nidum fecerint, tum demum, sine morâ, ad prolem gignendam vertunt." This is better than the version of Pearce: "et

" cum hæc in sæculis per aliquod spatium temporis duraverint, nificant." Smith renders it: " After some continuance in their new establishment, they build their nests."—It is not very easy to reconcile the different conceptions of Pearce and Smith with the supposition that the former revised and corrected the translation of the latter. If he did, it would seem that he did not adhere to his own version of the passage.

P. 140. *they engender Arrogance, Injustice, and Impudence*—ἐντικτουσιν . . . ὕβριν καὶ παρανομίαν καὶ ἀναισχυντίαν—The ancients were fond of this figure. Hence, in Æschyl. Agam. 767, Ed. Schütz. Vid not. ii. 258.

Φιλῆ δὲ τίκτειν Ὕβρις μὲν παλαιὰ
Νεάζουσιν ἐν κακοῖς ἑροτῶν Ὕβριν,
Τότ' ἢ τόθ', ὁππότεν τὸ κύριον μόλη,
Νεαρὸν ράει σκότον,
Δαίμονά τ' ἐπὶ τὸν ἄμαχον, ἀπόλεμον,
Ἄνισρον, Θρασος,
Μελαίναν μελαθροῖσιν ἄτας,
Εἰδομένην τοκεῦσιν.

Potter, who seems to have followed a different reading, translates it thus,—making a strange mistake with φιλεῖ, *solet* :

The old Injustice joys to breed
Her young, instinct with villainous deed ;
The young, her destin'd hour will find
To rush in mischief on mankind :
She too, in Ate's murky cell,
Brings forth the hideous child of hell,
A burden to the offended sky,
The power of bold impiety.

Wakefield, *Silva Crit.* ii. 115-6, refers in illustration of this passage, to the *General Epistle of James*, i. 15, Εἴτα ἡ Ἐπιθυμία—*Then Lust*, &c.

P. 141. *even justice itself appears neither honourable nor just to him*—τὰ δίκαια μὴ φαίνεσθαι καλὰ καὶ δίκαια—This is according to the suggestion of Faber, who renders the passage thus: " Cujus enim animus mercede corruptus sit, necesse est quæ honesta et justa sunt, ea ipsi nec justa videri nec honesta." The common reading is τὰ οἰκῆα μὲν φαίνεσθαι καλὰ καὶ δίκαια. This Pearce and others defend thus: " Voces τὰ οἰκῆα significant causam ejus, a quo pecuniam accepit: judex enim corruptus corruptentis causam suam facit."

This appears to me very forced : and the words *οἰκῆα* and *δίκαια* are so much alike that one might easily have been written for the other. For the *μέν* there is manifestly no occasion ; and therefore Morus would substitute *μόνα*, or *μόνον*, which is likely to be right if *οἰκῆα* is admitted. I scarcely know which to prefer : but if I might conjecture, I would read *τὰ μὴ δίκαια φαίνεσθαι καλὰ καὶ δίκαια*. This would obviate the objection which must, I think, be felt, to the *καὶ* in Faber's reading, where the sense seems to require *ἢ*. In the preceding sentence I would suggest *οὐκ ἂν ἔτι τῶν δικαίων*, instead of *ἐπὶ* : which is so obvious that I think it must have been recommended before.

P. 141. *can we, amid this pestilent corruption of our species—*ἄρα δὴ ἐν τῇ τοσαύτῃ λοιμικῇ τοῦ βίου διαφθορᾷ—In translating this period, I have taken a liberty, which I have not often assumed, of changing the order of the clauses ; for the purpose, as I hope, of bringing the most important of them, and that concerning which we are chiefly interested in this treatise, into more prominent notice ; I mean that which relates to the judgment to be passed on literary works of distinguished merit ; *τῶν μεγάλων, ἢ διηκόνων πρὸς τὸν αἰῶνα*.

P. 141. *unshackled by the trammels of avarice—*μὴ καταρχαιρεσιδίζεσθαι πρὸς τῆς τοῦ πλεονεκτηῖν ἐπιθυμίας ;—I do not aspire to give the full force of the word *καταρχαιρεσιδίζειν*. There is a meaning implied, in addition to that expressed. "*Καταρχαιρεσιδίζεσθαι* propriè "*est largitione ab iis, qui magistratum in comitiis petunt, et pecuniâ quidem, corrumpi.*" *Toll.* The more simple verb *ἀρχαιρεσιδέω*, means *to hold a court for the election of magistrates* : the compound with *κατὰ*, *to be bribed by motives of ambition or avarice to give a prejudiced vote*. "*Verbum exquisitissimum,*" says Toup, "*et non nisi à Longino nostro usurpatum :*" and he explains it, "*ambiendo vincere, sive malis artibus finem propositum adsequi.*" The sense, in which it is used here, may be gathered from what I have said : but Toup is mistaken in asserting that it has been used by no writer but Longinus. Plutarch has used it, in the lives of the Gracchi ; see H. Steph. p. 1539. There are some judicious remarks on this word, and on the whole passage, by my friend Mr. Barker, in *Classical Journal*, iv. pp. 821, 2, 3. He gives his reasons for believing the word to be corrupt ; and proposes to read *καταχαρίζεσθαι*, a word of nearly the same meaning, used by Aristotle, *περὶ Πολ.* L. ii. c. 9.

P. 141. *would involve the world in mischief—*ἐπικλύσειαν τοῖς κακοῖς τὴν οἰκουμένην—Most of the edd. have *ἐπικλύσειαν*,—a reading which

is supported by the M.S.S. The metaphor is rather wild, taken either way; inasmuch as beasts let out of a cage do not usually cause either a flood or a conflagration: and as Longinus is not apt to commit himself in this way, the true reading is probably still to be discovered. It was Markland, I believe, who first suggested the reading I have adopted, and which met with the approbation of Toup; because, I presume, he regarded the figure as less inconsistent. For my own part, I see no great cause for the preference; and in my translation I have endeavoured to avoid the inconsistency altogether.

P. 142. *namely The Passions*—*ἥν δὲ ταῦτα τὰ ΠΑΘΗ*—This work, it is clear, both from the sentence before us, and also from certain other intimations given in the course of the treatise, he accomplished (*ἐν ἰδίῳ ὑπομνήματι*;) in a separate supplementary dissertation. That this has not come down to us, is matter of deep regret: since we may form some judgment, from the present work, how admirably he would treat a subject, apparently so well suited to his genius.

I cannot conclude this part of my undertaking in words better suited to express what I have endeavoured to accomplish, than those of Dr. Pearce: “Habes, tandem, lector, ea omnia, quæ ad explicandum atque
“illustrandum hoc Longini opus necessaria putavi. Sæpius hunc Com-
“mentarium volvas, non lectione solùm, sed imitatione dignissimum:
“non ut intelligas solùm quomodò optimi Auctores scripserint, sed ut
“discas quomodo ipse optimus Auctor fieri possis. Deinde calamum
“poscas, iis, quæ apud Virgil. *Æn.* ix. 186, dicit Nisus, verbis jure
“usus:

“——— aliquid jamdudum invadere magnum

“Mens agitat mihi, nec placidâ contenta quiete est.”

NOTES
ON THE
TRANSLATION.

NOTES ON THE TRANSLATION.

SECTION I.

The Sublime—This, says Johnson, is a Gallicism, but now naturalized. The word sublime, derived from the Latin *sublimis*, literally means *high in place, raised aloft*. There seems to be a natural tendency in our minds to connect ideas of greatness and excellence with elevation above us. All that we can conceive of God, of Heaven his abode, and of the blessed, is associated with ideas of height and exaltation : and so much is this the case, that it requires an effort of the reason almost painful, to correct these impressions. And this association appears always and universally to have existed, both among the most civilized and the rudest people. If not originally implanted in our nature, it should seem, then, to have taken its rise from the contemplation of those glorious luminaries which shine above us, and the other mysteries of the firmament, which must always have attracted so large a portion of man's regard, because they must always have excited his utmost wonder and admiration.

Hence it seems to have come to pass that whatever tends to impress the mind with feelings consonant to those which it experiences in the contemplation of heavenly objects, has gained the appellation of Sublime : and the term has thus been applied to all that which, while it exceeds our comprehension, or wins our admiration, " elates the soul in the contemplation with a noble pride and fills it with a lofty transport." Hence too the same term is used to express excellence of every kind ; because the contemplation of this, usually elates our minds in the same way, and impresses them with similar feelings.

The Sublime in writing, is that which expresses those feelings, and communicates them to the minds of others through the medium of

language. And when Addison says that "the Sublime rises from the nobleness of thoughts, the magnificence of the words, or the harmonious and lively turn of phrase:" and that "the perfect Sublime arises from all three together;"—his idea of it seems to coincide with, if it be not taken from, that of Longinus.

P. 66. *Yet after all*—This is generous and manly; and gives us, at the very commencement of the work, a favourable opinion of the character and sentiments of the writer.

P. 66. *a certain elevation and excellence of language*—Dr. Gregory, in his Essay on Taste, note p. 27, remarks that Longinus describes the Sublime as "any great excellence of composition:" and that "in this latitude he explains it, treating of the nervous, the vehement, and even the beautiful and elegant." Indeed, it may be remarked that whatever tends to elevate the mind, must contain in itself some degree of Sublimity. On this subject, see Disquisition ii. on the remarks of Dr. Blair.

P. 67. *seasonably introduced*—There was a flash of the moral Sublime,—although partaking perhaps rather largely of the French character,—in the words addressed by the Abbé Edgworth his Confessor, to Louis XVI. when his head was on the block, an instant before the fall of the axe: "Son of Saint Louis! ascend to heaven!"

SECTION II.

P. 67. *Sublimity or Pathos*—In the notes on the Text, I have assigned my reasons for rejecting the common reading *Bathos*. That error, however, has furnished a humorous treat to the English reader; since it gave rise to the Treatise of the "learned Scriblerus."

P. 67. *as an art*—We hear it sometimes asserted, even in the present day, that there are no fixed principles on which we can decide respecting style, whether it be good or bad: for that the art of fine writing depends on a certain delicacy of taste, which, as it is innate, no rules can teach. Longinus, however, with greater justice maintains that there are unerring principles of excellence in composition, the foundations of which are based on nature, and not difficult to be discovered. In fact, most of the beauties of style, and certainly its sublimity, depend less upon the words of a writer, than upon the character of his mind, and his habits of thinking: and a full conviction of this truth may be found pervading the whole of the present Treatise.

P. 67. *a gift of Nature*—True Sublimity flows with a free current

from the well of nature; and rarely will its source be found by the man who seeks it by the expedients of art. All labour in such a search is worse than ineffectual: it may discover that which is perishable and transitory, but never that which is worthy to be transmitted to posterity.

Yet, although the elements of Sublime genius must be native and self-derived, the Critic has rightly determined that for their perfect developement they must be indebted to method and culture. "A fine taste" says Doctor Gregory, "is neither wholly the gift of nature nor wholly the effect of art. It derives its origin from certain powers natural to the mind: but these powers cannot attain their full perfection, unless they be assisted by proper culture." The observation will apply to the Sublime, which is one of the forms in which a fine taste discovers itself. The diamond possesses an intrinsic value even in the mine: it is there that nature gives it those qualities which, when it is polished and set, cause it to win universal admiration. The seeds of Sublimity are sown in many a mind, in which nevertheless they would lie dormant and inactive, if denied the fostering care of education.

P. 68. *of genuine sublimity*—The translators and commentators are all very paraphrastic and unsettled as to the rendering of this passage. Some have contended for understanding it in the wide acceptation of our English term "genius." But "Genius," says Doctor Johnson, "is the power of the mind that collects, combines, amplifies, and animates: the energy, without which judgment is cold, and knowledge is inert." I have given my reasons, in the notes on the text, for limiting it to "genuine sublimity."

P. 68. *in every mind*—How admirably has Akenside enlarged upon this idea of his favourite Longinus!

"..... But though Heaven
 " In every breast has sown these early seeds
 " Of love and admiration, yet in vain,
 " Without fair culture's kind parental aid,
 " Without enlivening suns, and genial showers,
 " And shelter from the blast,—in vain we hope
 " The tender plant should rear its blooming head,
 " Or yield the harvest promised in its spring.
 " Nor yet will every soil with equal stores
 " Repay the tiller's labour; or attend
 " His will obsequious, whether to produce
 " The olive or the laurel. Different minds

" Incline to different objects : one pursues
 " The vast alone, the wonderful, the wild :
 " Another sighs for harmony, and grace,
 " And gentlest beauty. Hence, when lightnings fire
 " The arch of heaven, and thunders rock the ground,—
 " When furious whirlwinds rend the howling air,
 " And ocean, groaning from his lowest bed,
 " Heaves his tempestuous billows to the sky,—
 " Amid the mighty uproar, while below
 " The nations tremble, Shakspeare looks abroad
 " From some high cliff, superior, and enjoys
 " The elemental war. But Waller longs,
 " All on the margin of some flowery stream,
 " To spread his careless limbs amid the cool
 " Of plantain shades ; and, to the listening deer,
 " The tale of slighted vows and love's disdain,
 " Resounds soft warbling all the live-long day.
 " Consenting Zephyr sighs : the weeping rill
 " Joins in his plaint melodious : mute the groves ;
 " And hill and dale, with all their echoes, mourn.
 " Such and so various are the tastes of men !"

Pleasures of the Im. iii. 535.

P. 68. *the curb.*

" 'Tis more to guide, than spur the Muse's steed,
 " Restrain his fury, than provoke his speed :
 " The winged courser, like a generous horse,
 " Shews most true mettle, when you check his course.

Pope's Essay on Crit. 84.

P. 68. *unless we examine them by the rules of art*—" Like the
 " spots on the sun," says Dr. Gregory, " which cannot be discovered
 " by the naked eye, the faults of an eminent genius,—*vitiis imitabile*,—
 " require something more to enable us to discover them to be faults,
 " than the *elements* of taste which nature has implanted in us. Till
 " these are invigorated by culture, those will disappear in the general
 " splendour. The genius of Shakspeare may betray an unformed taste
 " into an approbation of his barbarisms, which are often mingled with
 " his beauties. The usage of an admired genius will procure approba-
 " tion even to *faults* from one whose taste is languid. He is unable
 " readily to detect them ; and their being committed by so great a

“master, and intermixed with many beauties, will keep him from suspecting that they can be wrong.”

A skilful artist is able to discover excellences in a picture which escape the observation of a person unacquainted with the arts ; although the same person may be as powerfully affected, or even more so, by the picture itself, as a whole, without knowing to what particular qualities in it he owes his emotions.

SECTION III.

P. 69. *Tragedy run mad*—Of the qualities of style injurious to the Sublime, we shall, unfortunately, find no lack in English literature. Pomposity of diction among some of our best writers, would fain be taken for majesty and grandeur : and, as Cowley says,

Such lines as almost crack the stage,

When Bajazet begins to rage,

claim to pass current for genuine Sublimity. Shakspeare has well described this mock Sublime as

A tale, told by an idiot, full of sound and fury,

Signifying nothing.

The tragedy of the Rival Queens, Zanga, and many others of that period, are so full of bombast, as to make us wonder at the taste of an age which could tolerate them on the stage. Lee is the very Coryphæus of the declamatory school.

Away ! begone ! and give a whirlwind room,

Or I will blow you up like dust ! Avaunt !

Madness but meanly represents my toil.

Roxana—and Statira—they are names

That must for ever jar :—eternal discord,

Fury, revenge, disdain, and indignation,

Tear my swoln breast.—Make way for fire and tempest !

My brain is burst ! debate and reason quench'd,—

The storm is up,—and my hot, bleeding heart

Splits with the rack ;—while passions, like the wind,

Rise up to heaven, and *put out all the stars*.

This is paratragic with a witness ! but it is not sublime. It is the bow-string over-strained so far as to produce relaxation. It is the lyre, with its highest notes stricken so violently, as to put all its chords out of tune.

We have another instance of the same fault in the *Troilus and Cressida* of Shakspeare :

Thou trumpet, there's my purse !
Now crack thy lungs, and split thy brazen pipe ;—
Blow, villain ! 'till thy sphered bias cheek
Outswell the cholic of puffed Aquilon.
Come, stretch thy chest, and let thine eyes spout blood !

and another in *The taming of the Shrew* :

Have I not in my time heard lions roar ?
Have I not heard the sea, puff'd up with winds,
Rage like an angry boar, chafed with sweat ?
Have I not heard great ordnance in the field,
And heaven's artillery thunder in the skies ?
Have I not in a pitched battle heard
Loud 'larums, neighing steeds, and trumpets clang ?

All this, again, is noisy enough, if mere empty noise constituted the Sublime : but it excites no sympathy, it rouses no emotion. Either it
——— passes by us as the idle wind

Which we regard not ;—

or else we laugh outright at its absurdity.

P. 69. *animated tombs*—Cowley abounds with conceits of this kind : we may instance the following in his ode to Dr. Scarborough :

And thy well travell'd knowledge too does give
No less account of th' Empire Sensitive,
Chiefly of man, whose body is
The active Soul's Metropolis.

P. 70. *puerility*—*some far-fetched conceit wrought up till it settles into frigidity*—Waller, Donne, Cowley, Young in his Night Thoughts, Hervey in his Meditations, very different writers indeed, and none of them destitute of considerable merit in their respective walks, are all lamentably prone to this fault. We have a pretty fair illustration of it in Cowley's *Ode to Destiny*, where he compares mankind to chess-men. The original thought was probably the adage "*Ita est vita hominum quasi cum ludas tessaris*:" the life of man is like a game of chess. Now see how he *works this up into frigidity* :

Here, a proud Pawn I admire
That, still advancing higher,
At top of all became
Another thing and name.

Here, I'm amaz'd at th' actions of a Knight,
 That does bold wonders in the fight.
 Here, I the losing party blame
 For those false moves that break the game,
 That to their grave, the bag, the conquer'd pieces bring,
 And, above all, th' ill conduct of the mated King.

In this last distich there is, I suppose, a covert allusion to poor King Charles : but the whole Ode, as he calls it, is a supremely absurd instance of a far-fetched conceit wrought up into frigidity. Indeed Cowley is the very personification of frigidity. He is for ever on the hunt for some novel conceit, and whenever he catches one, he labours away at it, till he infallibly spoils it altogether. The original idea may not have been amiss, but before he suffers it to escape from his hands, it is sure to be overlaid with similes, and rendered tawdry, unnatural and puerile. He never knows when to have done,—*manum de tabula*,—and hence he goes on, heaping crotchet upon crotchet, piling Pelion upon Ossa, till he is fairly lost in the clouds. Nor is the mighty Milton wholly exempt from this vice of his age : witness the following passage in his *Battle of the Angels* :

So hills amid the air encounter'd hills
 Hurl'd to and fro with jaculation dire,
 That *underground* they fought in dismal shade.

P. 71. *a parenthyrsus*—I doubt whether insensibility on the part of a writer or speaker, be a necessary part of the parenthyrsus. He may, in reality, feel very acutely ; but if his grief be excited by an absurd or an insufficient cause,—one which ought to raise no such passion,—we feel no sympathy, we only laugh. But, in general, this fault is committed by those, who endeavour to produce in us emotions which they do not themselves feel. They remind us of Trope, the poet, in Hayley's *Two Connoisseurs* :

Sir, Trope is a rhymers devoid of invention,
 Who talks in a high strutting style of the stars,
 And the eagle of Jove, and the chariot of Mars ;
 And pompously tells, in elaborate lines,
 That now the moon glistens,—and now the sun shines.

The passages already quoted as instances of bombast, from Lee and Shakspeare, may be regarded as examples also of the parenthyrsus, inasmuch as they contain the affectation of passion, not felt by the speaker, and consequently not sympathized in by the hearer.

There is an instance of the parenthyrsus in Thompson's address to the angler, to spare the young fry :

If yet too young, and easily deceived,
A worthless prey scarce bend your pliant reed,
Him, piteous of his youth, and the short space
He has enjoy'd the vital light of heaven,
Soft disengage, and back into the stream
The speckled captive throw. —

This is an example of the pathetic quite beyond the occasion :—pathos is intended, but nothing is produced but affectation and frigidity. We read it without emotion : we feel no pity, for the writer felt none. There is no sorrow here in which we can sympathize.

It is, perhaps, an affectation of feeling in which we cannot participate, and an attribution of passions to objects which seem not suited to their indulgence, that has moved so much ridicule against the gentle Muse of Darwin ; and has, it must be confessed, made a poem, very beautiful in many respects, one almost continuous instance of the parenthyrsus.

Descend, ye hovering Sylphs ! ærial quires,
And sweep, with little hands, your silver lyres ;
With fairy footsteps print your grassy rings,
Ye Gnomes ! accordant to the tinkling strings ;
While, in soft notes, I tune to oaten reed
Gay hopes, and amorous sorrows of the mead.—
From giant oaks, that wave their branches dark,
To the dwarf moss that clings upon their bark,
What beaux and beauties crowd the gaudy groves,
And woo and win their vegetable loves.
How snowdrops cold, and blue-eyed harebells blend
Their tender tears, as o'er the stream they bend :
The *love-sick* violet, and the *primrose pale*,
Bow their sweet heads, and whisper to the gale ;
With *secret sighs* the virgin lily droops,
The *jealous* cowslips hang their tawny cups ;
How the young rose, in beauty's damask pride,
Drinks the warm blushes of his *bashful* bride :
With honey'd lips *enamour'd* woodbines meet,
Clasp with fond arms, and mix their kisses sweet.—&c.

Bot. Garden, Canto i.

The parenthyrsus seems to have included in its original idea not merely affectation and extravagance of style and language, but also, and

perhaps principally, absurdity and violence of gesticulation. These usually accompanied each other in a country where speakers were in the habit of employing much more action than is compatible with our sober notions and general behaviour. With mere action, however, we have here no concern : and therefore I shall only remark that such actors, or even such readers, as delight in "tearing a passion to rags, to very "tatters," have a writer too much at their mercy ; since, by the very violence and wildness of their rant, it is quite possible for them to convert into a parenthesis, the greatest chastity of conception and elegance of expression.

SECTION IV.

P. 71. *frigidity*—A fondness for novelty and quaintness of thought or expression, the hunting down of a simile or of a metaphor, the affectation of obsolete diction or phraseology, an effort at playing upon words, too copious a use of epithets, an injudicious selection of concomitant circumstances in a description,—these are the most common sources of frigidity in style. Almost all our writers of the age of Elizabeth, which has, by some, been deemed the Augustan æra of English literature, offend more or less in one or other of these particulars : and their faults continued to be cherished as excellences in the generations which succeeded. The divines of those days were especially addicted to these faults ; and some of their compositions which we now peruse for our amusement, as abounding with puns, and the most extravagant conceits, we are hardly able to consider as intended so much to promote the edification, as to excite the risibility of their readers or hearers. Thus one of them, inveighing against the vices of his time, exclaims "Some now find Paradise in a pair of dice : and what is matrimony ? Why "a matter of money. Alas, my friends, was it thus in the days of "Noah ? Ah no !" Bishop Latimer, also, in reprobating the fashionable apparel of the age, remarks : "Paul saith that a woman ought to "have a power on her head. What is this to have a power on her "head ? It is to have a sign and token of power, which is by "covering of her head. . . . But this power that some of them have, is "disguised gear and strange fashions. They must wear French hoods, "and I cannot tell you what to call it. I would that women would call "the covering of their heads by the terms of the Scriptures. As when "she would have her cap, I would she should say, Give me my power. "I would, when they put on their cap, they would have this meditation : "I am now putting on my power upon my head. If they had this

" thought in their minds, they would not make so much pranking up of themselves as they do now a-days. But now here is a vengeance devil : we must have one power from Turkey of velvet, and gay it must be—far fet, dear bought ; and when it cometh it is a false sign. I had rather have a true English sign, than a false sign from Turkey. It is a false sign when it covereth not their heads as it should do : for if they would keep it under the power as they ought to do, there should not any such thussockes nor tufts be seen as there be, nor such laying out of the hair, nor braiding to have it open." And thus having started this odd conceit, he chases it through manifold windings, till he fairly hunts it down.

P. 72. *Dion and Heraclides*—Cowley, the poet of frigid conceits, in which his writings abound *usque ad nauseam*, reminds us of this, where, speaking of the bloodshed in the civil wars of his time, he says,

How long, alas ! has our mad nation been
Of epidemic war the tragic scene,
When slaughter all the while
Seem'd like its sea, embracing round the isle
With tempests and red waves, noise and affright !
Albion no more, nor to be named from *white* !

Ode to Dr. Scarborough.

P. 73. *what a conceit*—This too is very much in Cowley's taste, and brings to mind a conceit in his verses "On his Mistress weeping :"

" As stars reflect on waters, so I spy
In every drop, methinks, her eye :
The baby which lives there, and always plays
In that illustrious sphere,
Like a Narcissus does appear,
Whilst in his flood the lovely boy did gaze."

P. 73. *dog-eyed*—This expression finds no equivalent in the version by Pope, and I have therefore been obliged here, as well as in many other places, to give a different and closer translation, although, it may be, not so poetical. He renders it,

" Thou dog *in forehead*, but in heart a deer !"

Iliad, *α*, 225. Pope, i. 298.

I would take occasion here to observe that, in such passages as Longinus has quoted [from Homer, I have, wherever I have found it practicable, gladly availed myself of Pope's translation, as that which is best known to English readers. In many instances, however, he has

departed so far from his original, as to render his version, without some liberties being taken with it, unsuitable for the illustration of my Author's precepts. These liberties will not, I trust, even by the warmest admirers of the Bard of Twickenham, be deemed, for the reason I have stated, altogether unpardonable.

SECTION V.

P. 74. *Defects and excellencies*—"Beauties and blemishes," says Dr. Gregory, "often so far resemble each other in their general appearance, that an imperfect taste may readily confound them; approving where it should condemn, or blaming what merits praise. It is only a well-cultivated taste, implying vigorous judgment sharpened by exercise, that can, in every case, pull off the mask, and certainly distinguish them." Excellence, indeed, of every kind has usually its place between two extremes, to one or other of which it nearly approximates, and bears a very close resemblance. The right and the wrong, like the prismatic colours, run, the one into the other, in such a way as renders it next to impossible for the most accurate observer to point out precisely where the one ends and the other begins. Conceit and affectation, meretricious ornament and meteoric splendour, occasionally border so closely upon their kindred beauties, that, with readers of unpractised judgment, they not only escape without reprehension, but even gain a preference before real excellencies. The grotesque metaphors of those whom Johnson well designates as the school of metaphysical poets, the rugged vigour of not a few passages in Milton and Shakspeare, the rant and extravagance so frequently found in the Dramatists of the early part of the last century, the glitter and forced antitheses of the Night Thoughts, the trammelled cadences in the poetical prose of Ossian, the cloying sweetness of Shenstone and the other minor contemporary poets, approach to the very confines of excellence so nearly as not unfrequently to be allowed a place within them. Nor are these observations to be restricted to poetical composition, or to fine writing in general; since they are equally applicable to the arts. In architecture, the attempt at greatness frequently leads to heaviness; while littleness is as frequently the effect of want of unity. In sculpture what is meant to be grand and simple, proves, too often, to be merely clumsy; while minute accuracy is as often found to end in affectation both of conception and of execution. In painting again, what is mis-called finish, is frippery and hardness of manner; effect is a daub, and

colouring from nature, most unnatural. In short, of the poet, the historian, and the artist, while sublimity runs into monstrosity and unnatural exaggeration, we may too often affirm

..... dum vitat humum, nubes et inania captat.

SECTION VI.

P. 74. *a critical judgment*—There can be no doubt concerning the justice of this remark. A very rare union of learning, taste, and judgment is absolutely necessary to give us a correct perception of the higher excellencies of writing : and then, for bringing them to maturity, there must be superadded an exquisite sensibility of genius. But so seldom is this union found of natural capacity, with acquired talent, that we can hardly wonder at the fewness of those works which advance, in this respect, within many degrees of perfection. And even should all these requisites be found combined in some happily constituted mind, there would still be wanted, for enabling that mind to avail itself of its treasures to the utmost, the practised hand, and the well-poised intellect. Here then we perceive the value of such precepts, as may be afforded by the philosophical critic : for these supply, in their degree, that very guidance which the mind requires, by furnishing it with the fruits of the experience and intelligence of preceding writers. And under this training it is, that what contains in itself the germ of true excellence is preserved from running, on the one hand, into wild and extravagant exuberance : and from shrinking, on the other, into tameness and sterility.

SECTION VII.

P. 75. *The true Sublime*—This is no more than a *description* of the Sublime : and it has been correctly stated by Boileau and others, that Longinus nowhere gives us a *definition* of it. The cause of this omission may probably be found in the circumstance that his work was intended to supply the defects of one written by Cæcilius ; who had filled a whole book in defining and shewing in what Sublimity consists. It is, however, an omission, which the man of taste will not deeply regret : for a hundred of the most logical definitions would fail to give that pleasure to the mind which is afforded by the present description.

Nevertheless, I am by no means certain that Longinus, without any reference to what had been done by others, did not evince his usual judgment and taste in confining himself to a mere description of that quality in style, which it would have required the acumen of the Stagy-

rite himself properly to define. We need no greater proof of this than may be found in the signal failure of such as have made the attempt. Indeed, as I have elsewhere remarked, there seems to be in this quality something too subtle to admit of being confined in the trammels of a definition.

Boileau tells us that "The Sublime is a certain force in style proper to elevate and transport the soul : that it proceeds either from grandeur of thought and nobleness of sentiment ; or from magnificence of words ; or from an harmonious, lively, and animated turn of expression ; or from any one of these separately : while the perfect Sublime arises from them all combined." Dr. Blair says, "The true sense of Sublime writing, undoubtedly, is such a description of objects, or exhibition of sentiments, which are in themselves of a Sublime nature, as shall give us strong impressions of them."—There may, for ought I know, be a hundred other similar attempts ; the number of which I shall certainly not augment. But what do we find in any, or in all of them, to gratify either our judgment or our taste, like the description before us ? Or, which of them should we be willing to accept, in exchange for that description, which contains, in itself, so noble an example of the very thing which it describes ?

P. 75. *Elevates the soul*—This elevation of soul is never so fully experienced, I believe, as in reading those descriptions of the divine Majesty in which the inspired writings abound. To instance the first that occurs to me, in the Prayer-book version of the hundred and forty fourth Psalm :

Lord ! what is man, that thou hast such respect unto him ?

Or the son of man, that thou so regardest him ?

Man is like a thing of nought :

His time passeth away like a shadow ! —

Bow thy Heavens, O Lord ! and come down :

Touch the mountains, and they shall smoke.

Cast forth thy lightnings, and tear them :

Shoot out thine arrows, and consume them !

Send down thine hand from above :

Deliver me, and take me out of the great waters !

What an idea do these words convey of the power and majesty of God ! and how greatly is this idea aggrandized by its contrast with the littleness and helplessness of man ! and what a longing desire does it produce

in us of knowing more and more, and of making closer and closer approaches towards the perfections of this Almighty Being !

P. 75. *But that . . . is really great*—Such is that absorbing passage in the Epistles of St. Paul to his beloved Timothy. “I am now ready to be offered, and the time of my departure is at hand. I have fought a good fight, I have finished my course ; I have kept the faith. Henceforth there is laid up for me a crown of righteousness, which the Lord, the righteous Judge shall give me at that day ; and not to me only, but unto all them also that love his appearing.” What food for meditation have we here, not for *them only that love his appearing*, but for every child of man in whose ears the tidings of the Gospel have ever sounded !

Rapin tells us, concerning Flechier : “On voyoit ses auditeurs se lever de leurs chaises, le visage pâle, les yeux baissés, et sortir tout émus et pensifs de l’église, sans dire un seul mot.” A touching picture of the effects of sublime and successful eloquence !

SECTION VIII.

P. 76. *There are five*—The five sources of sublimity in style may be thus exhibited :

- | | | |
|---|-------------|------------------|
| The ground-work, a certain power of elocution : | | |
| I. Boldness of thought : | } | Gifts of Nature. |
| II. Vehement and enthusiastic passion : | | |
| III. A suitable employment of figures, { | Metaphors : | } Result of Art. |
| | Tropes : | |
| IV. Majesty of expression : | | |
| V. Dignified and elevated composition. | | |

P. 76. *of two kinds*—Figures of sentiment, or metaphors ; and figures of language, or tropes. These latter consist in the employing of “a word to signify something different from its original and primitive meaning, so that if you alter the word you destroy the figure. Thus, “if we say *To the upright there ariseth light in darkness*, the trope consists in *light* and *darkness* not being meant in a literal sense, but substituted for *comfort* and *adversity*, on account of some resemblance or analogy which they are supposed to bear to those conditions of life.

“The former, metaphors, suppose words to be used in their proper and literal meaning, and the figure to consist in the turn of the thought. In this class are included personifications and apostrophes ;

“ where, though you vary the words employed, or translate them from
“ one language to another, you will still retain the figure.” Dr. Blair.

P. 77. *mistaken*—Instances of sublimity without passion abound in
Milton, Thomson, and many other writers, as well of prose as of poetry.
An example or two may therefore suffice. The battle of the Angels
against the host of Satan, in Milton’s sixth book, may be quoted for its
resemblance to the passage given by Longinus from Homer :

Light as the lightning glimpse they ran, they flew ;
From their foundations loosening to and fro,
They pluck’d the seated hills with all their load,—
Rocks, waters, woods,—and by the shaggy tops
Uplifting, bore them in their hands. L. 642.

For a passage, also, of great sublimity without passion, we may instance
Thomson’s fine description of a Summer Morning :

But yonder comes the powerful King of day,
Rejoicing in the East ! The lessening cloud,
The kindling azure, and the mountain’s brow,
Illum’d with fluid gold, his near approach
Betoken glad. Lo ! now, apparent all
Aslant the dew-bright earth, and colour’d air,
He looks, in boundless majesty, abroad ;
And sheds the shining day, that, burnish’d, plays
On rocks, and hills, and towers, and wandering streams,
High-gleaming from afar. Prime cheerer, Light !
Of all material beings first and best !
Efflux divine ! Nature’s resplendent robe !
Without whose vesting beauty, all were wrapp’d
In unessential gloom. And thou, O Sun !
Soul of surrounding worlds ! in whom, best seen,
Shines out thy Maker,—may I sing of thee ?

The Scriptures also have an infinite variety of passages of the same kind,
which it is unnecessary to point out. But there is an incident mentioned
by Labaume, in his account of Napoleon’s disastrous Russian campaign,
which, though unconnected with passion appears to me of a character
very striking and sublime. The French army, in their advance, had
reduced a town to a heap of smoking ruins, so that it was forsaken by
every living thing. On their retreat shortly after, they were glad to
seek, in the night, a refuge from the frost and snow, amid this very
scene of destruction: when,—at the midnight hour, while all was hushed

and still,—the clock, in the tower of the principal church, having escaped the general wreck, began to peal forth its tones, which fell like a funeral knell upon their ears, in the gloom and desolation that surrounded them.

P. 78. *decidedly mistaken*—The Holy Scriptures abound with sublime passages so simple in their structure and in their conception, as to derive all their sublimity from mere pathos. Such is the fine apostrophe of the Saviour to the City of Jerusalem, in the twenty-third chapter of St. Matthew's Gospel. "O Jerusalem! Jerusalem! thou that killest the prophets, and stonest them which are sent unto thee! How often would I have gathered thy children together, even as a hen gathereth her chickens under her wings,—and ye would not!" I shall content myself with merely referring my reader to another fine passage of a like kind, in the twentieth chapter of the Acts, where Saint Paul bids adieu to the Ephesian elders at Miletus. In these, and similar passages, however homely may be the language, and however common the metaphors and allusions, these are forgotten in the surpassing effect wrought upon our hearts by the Sublimity of their pathos.

SECTION IX.

P. 78. *impregnate them with noble daring*—Gray seems to have had this passage in his mind, when he wrote

Some heart once pregnant with celestial fire.

P. 78. *The silence of Ajax*—There is an instance of this effect of *silence* conveying something beyond the power of language, in Shakspeare :—

Lord Cardinal, if thou think'st of Heaven's bliss,
Lift up thy hand,—make signal of thy hope!—
He dies, and makes no sign!—

But the most astonishing and unparalleled instance of the same effect, is that in the Book of the Revelation, ch. viii. Immediately after all the fearful and appalling sights and sounds which successively followed the opening of the first six seals, we read, "and when the angel had opened the seventh seal"—what?—The occurrences upon the opening of the former six, had wound up the mind to expect, upon the opening of the seventh, some sight or sound pre-eminently grand and harrowing :—but what follows? "There was silence in heaven, as for half an hour." Silence!—and *in heaven!* Who does not exclaim of this silence, that, like the præternatural darkness in Egypt, it is a silence *that may be felt?* Yes! it may be,—it must be *felt*,—it can never be described!

P. 78. *trifling and servile pursuits*—There can be no doubt of the truth of this remark. Who would think of looking for dignity and grandeur of sentiment in men, whose occupations are of a degrading or brutalizing tendency? Marivaux, speaking of “l’humeur grossiere” “qu’on contracte dans les viles occupations,” justly remarks, “il semble que l’esprit se laisse abattre par la misere, et qu’il ne soit capable d’aucun sentiment élevé.” And even such pursuits, as are merely trifling in their nature, as they are seldom followed, except for mere relaxation, by minds capable of nobler employment, may probably have a tendency to degrade the intellectual powers. Unquestionably when such matters engross the faculties of the mind, and occupy that space in it, which is claimed by more important objects, they cannot but sink and debase its energies, and render it unfit for grand and sublime conceptions.

P. 79. *Discord*—Our English Epic poet had, probably, this Homeric description of Discord in his mind, when he wrote,

..... On the other side, Satan, alarm’d,
Collecting all his might, dilated stood,
Like Teneriffe or Atlas, unremov’d :
His stature reach’d the sky,—and on his crest
Sat Horror plum’d : nor wanted in his grasp
What seem’d both spear and shield. P. L. iv. 985.

P. 79. *where he has rendered his image not grand, but loathsome*—Our old “metaphysical” poets, as Johnson calls them, are often guilty of this indelicacy. Thus Donne :

As the sweet sweat of roses in a still,
Such are the sweet drops of my mistress’ breast ;
And on her neck her skin such lustre sets,
They seem no sweat-drops, but pearl coronets.

Shakspeare has also given us some images, which he perhaps thought very striking, but which, in reality, are frightfully repulsive:

..... O amiable, lovely Death !
Thou odoriferous stench ! sound rottenness !
Arise forth from thy couch of lasting night,
Thou hate and terror to prosperity,
And I will kiss thy detestable bones,
And put my eye-balls in thy vaulty brows,
And ring these fingers with thy household worms,
And stop this gap of breath with fulsome dust

And be a carrion monster like thyself.
 Come ! grin on me,—and I will think thou smilest,
 And buss thee, as thy wife !—Misery's love,
 O come to me !

In fact, not only the most chaste writers among the ancients, but our own authors also of the age of Donne and Shakspeare, seem to have had no perception of that moral sense called *delicacy*. Hence in our translation of the Holy Scriptures, there are a few words and metaphors, such as "bowels of mercy," &c. which might not, perhaps, have been indelicate at that time, nor is their indelicacy at all chargeable upon the original ; but which are, unfortunately, seized on with eagerness, even in a more refined age, by certain Christians, who are more to be commended for their zeal, than for the accuracy of their taste.

It must, however, be acknowledged that writers, from whom a more refined judgment might not unreasonably have been expected, have sometimes offended in this particular. Burke, especially towards the end of his career, has many sins of this kind to answer for in his writings. "The anodyne draught of oblivion," says he, "thus drugged, is well calculated to preserve a galling wakefulness, and to feed the living ulcer of a corroding memory." And again still worse : "They are not repelled, through a fastidious delicacy at the stench of their arrogance and presumption, from a medicinal attention to their mental blotches, and running sores." *Ref. on the French Revolution*. Surely the mantle of the Dean of Saint Patrick's must have fallen upon the philosopher of Wycombe !

P. 79. *confines of the universe*—The "surpassing grandeur" of Homer's thought bears, however, no comparison with the following lines of Milton ;

..... Him the almighty Power
 Hurl'd headlong flaming from the ethereal sky,
 With hideous ruin and combustion, down
 To bottomless perdition, there to dwell
 In adamant chains, and penal fire,
 Who durst defy the Omnipotent to arms ;
 As far removed from God, and light of heaven,
 As from the centre thrice, to the utmost pole. P. L. i. 45.

P. 80. *Pluto's drear abodes*—The description of the infernal regions, as given from the imagination of our Epic bard, is, however, still finer :

At once, as far as angels ken, he view'd
 The dismal situation, waste and wild ;—

A dungeon horrible, on all sides round,
 As one great furnace, flamed: yet from those flames
 No light, but rather darkness visible,
 Served only to discover sights of woe,
 Regions of sorrow, doleful shades, where peace
 And rest can never dwell, hope never come,
 That comes to all, but torture without end! P. L. i. 61.

P. 81. *Thus too, the Legislator of the Jews*—The Holy Scriptures afford the noblest descriptions of the Deity; far beyond any thing ever conceived by the mind of uninspired man. The instance here quoted derives its astonishing sublimity from the awful impression it gives us of Almighty power. "It is from its stating nothing more than the antecedent and the consequent," remarks my excellent friend Mr. Gunn, "that the majestic simplicity of the description is derived. God speaks, and it is done. We imagine nothing intermediate. In our highest contemplation of his power, we believe that when he only willed creation, a world arose. The will is the only necessary previous power: and that Being has almighty power, whose every will is immediately and invariably followed by the existence of its object." This is in accordance, too, with that grand and striking exclamation of David:

He spake the word, and they were made:
 He commanded, and they were created!

Milton has not improved this by amplification:

Let there be light! said God, and forthwith light
 Ethereal, first of things, quintessence pure,
 Sprang from the deep; and from her native East,
 To journey through the airy gloom began,
 Sphered in a radiant cloud: for yet the sun
 Was not P. L. vii. 243.

See other instances of the power of God sublimely and worthily conceived, in Psalm xviii. Isaiah xlv. 24-7-8. Habakkuk iii. 3 et seqq. and many besides.

P. 82. *the feature of its old age*—Dr. Beattie admirably remarks that "In old age, sensation, for the most part, becomes languid, the affections decay, or are swallowed up in some one passion: the mind is less susceptible both of pain and of pleasure; curiosity and ambition are extinguished, either by gratification, or by disappointment: present things give little surprise, and the future awaken no sanguine

“ hope. But former perceptions remain in the mind, accompanied, (as
 “ the remembrance of our early days never fails to be,) with ideas of
 “ delight, mellowed, like colours in a picture, by length of time. Hence
 “ we see old men forgetful of recent transactions, which they affectedly,
 “ or, perhaps, seriously undervalue, because they do not bring with
 “ them those pleasing emotions, wherewith their youthful adventures
 “ were attended. Hence, they delight to recapitulate the affairs of
 “ former times, bestowing unbounded praise on the events and persons
 “ that were then the objects of their admiration. This is the character
 “ of Nestor in Homer; and this is part of that admired description of
 “ old age, which Aristotle and Horace have delineated, the one in his
 “ Rhetoric, and the other in his Art of Poetry.”

This is the theory beautifully stated, which we find very admirably illustrated in Longinus's remarks so true to nature, on the Iliad and Odyssey of Homer.

P. 83. *Hence, we may compare Homer, in the Odyssey, to the setting sun*—How Dr. Johnson has applied, and even improved this admired simile, is sufficiently well known. Burke's description of the rise of Charles Townshend, on the decline of Pitt, approaches it very nearly. “ Even then,—even before this splendid orb was entirely set, and while
 “ the Western horizon was in a blaze with his descending glory,—on
 “ the opposite quarter of the heavens arose another luminary, and, for
 “ his hour, became lord of the ascendant.”

P. 83. *that tenor of sustained sublimity*—This is comparatively spoken : for that “ Homer sometimes nods,” is a proverbial expression of ancient standing. But the same excuse may be made for him, which Johnson makes for Milton. “ In every work, one part must be for the
 “ sake of others : a palace must have passages ; a poem must have
 “ transitions. It is no more to be required that wit should always be
 “ blazing, than that the sun should always stand at noon. In a great
 “ work there is a vicissitude of luminous and opaque parts ; as there is,
 “ in the world, a succession of day and night, Milton, when he has
 “ expatiated in the sky, may be allowed sometimes to revisit the earth :
 “ for what other author ever soared so high, or sustained his flight so
 “ long ?”

SECTION X.

P. 84. *judicious selection*—In this appears to consist the great art of description. Sublimity is usually much injured by a detail too minute. “ Sublimity,” says Johnson, “ is produced by aggregation, and little-

“ness by dispersion. Great thoughts are always general, and consist in positions not limited by exceptions, and in descriptions not descending to minuteness.” The fault of the moderns, as Madame de Staël accurately remarks, is, that they say *too much*: they leave scarcely any thing to the imagination. Instead of selecting the most striking incidents, they are ambitious of always saying on every subject *all that can be said*. Perhaps we may find an instance of this in Blacket’s otherwise fine description of the dying horse.

Heaven! what enormous strength does Death possess!
 How muscular the giant’s arm must be,
 To grasp the strong-boned horse, and, spite of all
 His furious efforts, fix him to the earth!
 Yet, hold! he rises. No—the struggle’s vain:
 His strength avails him not. Beneath the gripe
 Of the remorseless monster, stretch’d at length
 He lies with neck extended, head hard press’d
 Upon the very turf where late he fed.
 His writhing fibres speak his inward pain!
 His smoking nostrils speak his inward fire!
 O how he glares!—and hark! methinks I hear
 His bubbling blood, which seems to burst the veins.
 Amazement! horror! What a desperate plunge!
 See, where his iron’d hoof has dash’d a sod
 With the velocity of lightning. Ah!—
 He rises,—triumphs;—yes, the victory’s his!—
 No:—for the wrestler, Death, again has thrown him;
 And, oh! with what a murdering dreadful fall!
 Soft; he is quiet. Yet whence came that groan?
 Was’t from his chest, or from the throat of Death
 Exulting in his conquest?
 If it was his, it surely was his last!
 For see,—he scarcely stirs!—soft!—does he breathe?
 Ah no! He breathes no more!

We have here nothing offensive, as we should probably have had from the most fastidiously delicate of the ancient writers. It is, on the whole, a powerful description, nor is there much want of judgment in the selection of the incidents. The picture is fine, but over-wrought, through want of knowing when he had said enough.

Few poets, perhaps, have shewn greater judgment in this respect,

than Shakspeare, in many of his descriptive passages; where the effect of well-selected incidents is a very considerable degree of sublimity. We may instance the fine description in Henry V. Act 4: "From camp "to camp"—&c.

In Miss Baillie's *De Montfort*, Act 4, the soliloquy of that personage before he murders Rezenvelt, derives its awful grandeur from the same cause.

De Montfort solus.

How hollow groans the earth beneath my tread!
Is there an echo here? Methinks it sounds
As though some heavy footstep followed me.
I will advance no further.—
Deep-settled shadows rest across the path,
And thickly-tangled boughs o'erhang the spot:—
O that a tenfold gloom did cover it,
That, 'midst the murky darkness, I might strike!—
As in the wild confusion of a dream,
Things horrid, bloody, terrible, do pass
As though they pass'd not, nor impress'd the mind
With the fix'd clearness of reality.
What sound is that?—It is the screech-owl's cry.
Foul bird of night, what spirit guides thee hither?
Art thou instinctive drawn to deeds of horror?
I've heard of this.—
How those fall'n leaves do rustle on the path
With whispering noise, as though the earth around me
Did utter secret things!—
The distant river, too, bears to mine ear
A distant wailing. O mysterious night!
Thou art not silent,—many tongues hast thou!—
A distant gathering blast sounds through the wood,
And dark clouds fleetly hasten o'er the sky:—
O that a storm would rise!—a raging storm!
Amid the roar of warring elements
I'd lift my hand—and strike!—but this pale light!—
The calm distinctness of each stilly thing
Is terrible!

The imagery here is fine, the sentiments are good and highly poetical, and the incidents, although perhaps they do not press on each other

with sufficient rapidity and impetuosity, are well selected, agitating and empassioned. The language, too, is formed on the correct model of English blank verse, each line ending with a pause and a sonorous cadence,—not with *ifs* and *buts*, and *ands*, in the modern fashion. The imitation, however, of Macbeth,—I am unwilling to call it plagiarism,—is rather too obvious: for the commencement, and the close immediately suggest

— Thou sure and firm-set earth
Hear not my steps, which way they walk, for fear
The very stones prate of my whereabouts
and Come thick night
And pall thee in the dunnest smoke of hell!
That my keen knife see not the wound it makes

P. 85. *Blest as th' immortal Gods is he*—I have adopted the translation of Sappho's Ode by Philips, not merely because I regard it as the best, but because the Spectator (No. 229) has made it the best known to English readers. It must be acknowledged to be very good, in spite of some defects, and notwithstanding its obvious obligations to Boileau. I am by no means sure that the asyndeton in the last two stanzas is not the best substitute which an English translator could have found for the inimitable repetition of the Greek particle. No one, however, must hope to come near the truth and energy of the original. Among the many attempts that have been made, the following is not the least meritorious.

A rival for the Gods is he,
The youth who, face to face with thee
Sits, and looks, and lists to hear
Thy sweet voice sounding near.
Thou smilest,—at once my bosom quails,
The shrinking heart within me fails;
Soon as I gaze, with instant thrill
My stricken lips are still:
Then cleaves my tongue—and subtle flame
Shoots sudden through my tingling frame,
And my dim eyes are fix'd, and sound
Of noises hums around.
And cold dank sweat upon me breaks,
And every limb convulsive quakes,
And, grassy-pale, and breathless all,
In a death-swoon I fall.

SANDFORD.

The English reader may now judge for himself whether the languor so delicately indicated by the repetition of the particle in the original, be better adumbrated by the asyndeton of Philips, or by the polysyndeton in the translation above.

P. 85. *in describing storms selects the most distressing circumstances*—We have an instance of circumstances selected with great judgment, in the description of a storm by Thomson. Having enumerated the signs which foretel the commotion, he proceeds :

Then issues forth the storm with sudden burst,
And hurls the whole precipitated air
Down in a torrent. On the passive main
Descends the ethereal force, and, with strong gust,
Turns from its bottom the discoloured deep.
Through the black night, that sits immense around,
Lash'd into foam, the fierce-conflicting brine
Seems o'er a thousand raging waves to burn :
Meantime the mountain-billows, to the clouds
In dreadful tumult swell'd, surge above surge,
Burst into chaos with tremendous roar,
And anchor'd navies from their stations drive,
Wild as the winds, across the howling waste
Of mighty waters. Now the inflated wave,
Straining, they scale, and now, impetuous, shoot
Into the secret chambers of the deep . .
Emerging thence again, before the breath
Of full-exerted heaven, they wing their course,
And dart on distant coasts ; if some sharp rock
Or shoal insidious break not their career,
And in loose fragments fling them floating round.

WINTER.

But where shall we find the circumstances attending a storm more sublimely described, than in the 107th Psalm, v. 23-31 ? “They that go
“down to the sea in ships,” &c.

P. 86. *Bursts as a wave*—The translation of this passage in Pope's Iliad, Book xv. 752, is exceedingly beautiful : but it presents to the reader an imperfect view of that for which it is here quoted. Perhaps it is inferior however to Shakspeare's

..... winds,
Who take the ruffian billows by the top,

Curling their monstrous heads, and hanging them,
 With deafening clamours, in the slippery shrouds,
 That, with the hurly, death itself awakes.

P. 87. *impress upon the style*—The reader is, doubtless, aware of the artifice by which writers endeavour to make “the words an echo to the sense.” The classic poets have been more successful in this, than our own,—owing perhaps to the greater facility afforded for it by the languages in which they wrote. Nothing, however, appears to me more perfect in its kind, than the following lines, describing the “never ending, still beginning” toil of the fabled Sisyphus :

With many a weary step, and many a groan,
 Up a high hill he heaves the huge round stone :—
 The huge round stone, resulting with a bound,
 Thunders impetuous down, and smokes along the ground.

We have, also, another fine example, and a sublime one too, where perhaps we should least expect to find it,—in the translation of the Psalms by Sternhold and Hopkins. See Psalm xviii.

The Lord descended from above, and bow'd the heavens most high,
 And underneath his feet he cast the darkness of the sky ;
 On cherubs and on cherubims full royally he rode,
And on the wings of mighty winds came flying all abroad !

What words can be found more suited than those of the last line, to express the boundless sweep of God's omnipotence ! And, indeed, what wonder if the meanest torch of poesy, lighted at the altar, should partake of the splendour of the holy flame ?

Twining's first Dissertation, prefixed to his translation of the poetic, is well worth perusal on the subject of this kind of imitation.

SECTION XI.

P. 87. *Amplification*—This figure, of frequent use, more especially in public speaking, consists in “an artful exaggeration of all the circumstances of some object or action, which we wish to place in a strong light, either a good or a bad one. . . . It may be carried on by a proper use of magnifying or extenuating terms, by a regular enumeration of particulars, or by throwing together, as into one mass, a crowd of circumstances : by suggesting comparisons also with things of a like nature.” Having thus described the figure, Dr. Blair gives the following example of it, than which he could not, perhaps, have selected one more to our purpose. I is from a charge to a jury, on the

trial of a woman accused of murdering her child.—“Gentlemen ! if one
 “ man had, any how, slain another ; if an adversary had killed his
 “ opposer, or a woman had caused the death of her enemy ; even these
 “ criminals would have been capitally punished by the Cornelian law :
 “ but if this guiltless infant, who could make no enemy, had been
 “ murdered by its own nurse, what punishment would not then the
 “ mother have demanded ? With what cries and exclamations would
 “ she have stunned your ears ! What shall we say then, when a woman,
 “ guilty of homicide, a mother of the murder of her innocent child, hath
 “ comprised all those misdeeds in a single crime ; a crime, in its own
 “ nature detestable ; in a woman, prodigious ; in a mother, incredible !
 “ and perpetrated against one whose age called for compassion ; whose
 “ near relation claimed affection ; and whose innocence deserved the
 “ highest favour !” BLAIR’S *Lectures*, i. Lect. xvii. p. 418-9.

P. 87. *to the very summit of grandeur*—Amplification partakes very frequently of the nature of the rhetorical figure called *Climax*, gradually ascending from less to greater circumstances, till the idea is carried to its utmost limits. The following fine example from St. Paul has been quoted in illustration of this figure : “ For all things are yours ; whether
 “ Paul, or Apollos, or Cephas, or the world, or life, or death, or things
 “ present, or things to come : all are your’s, and ye are Christ’s, and
 “ Christ is God’s.” 1 Cor. iii. 21-2. See also Romans viii. 29-30, and 38-9.

SECTION XII.

P. 89. *flashes*—We have here a very fine representation of the manner which characterises two illustrious writers : and this is one of those celebrated passages, where Longinus exemplifies in his description the very thing described,

“ And is, himself, the Great Sublime he draws.”

P. 89. *Demosthenes and Cicero*—The comparison of these two eminent orators is finely drawn : and parallelisms of this kind, when dexterously managed, are peculiarly striking.

The following is a skilful comparison by no mean hand, of one who has frequently, though I think improperly, been regarded as the Demosthenes of the British Senate, with the Demosthenes of the Athenian Agora. “ In vehemence and power of argument Fox resembled Demosthenes ; but there the resemblance ended. He possessed
 “ a strain of ridicule and wit, which nature denied to the Athenian ; and
 “ it was the more powerful, as it always appeared to be blended with his

" argument, and to result from it. To the perfect composition, which so
 " eminently distinguishes the speeches of Demosthenes, he had no pre-
 " tence. He was heedless of method. Having the complete command
 " of good words, he never sought for better. If those which occurred,
 " expressed his meaning clearly and forcibly, he paid little attention to
 " their arrangement or harmony. This detracts from the merit of his
 " speeches when they are read; but, when they were delivered, it
 " perhaps added to their effect, as it tended to make the hearers believe
 " that he was above art, and spoke from conviction. . . . The moment
 " of his grandeur was, when,—after he had stated the argument of his
 " adversary with much greater strength than his adversary had done,
 " and with much greater than any of his hearers thought possible,—he
 " seized it with the strength of a giant, and tore and trampled on it to
 " destruction. If, at this moment, he had possessed the power of the
 " Athenian over the passions, or the imaginations of his hearers, he
 " might have disposed of the House at his pleasure,—but this was denied
 " him; and, on this account, his speeches fell very short of the effect,
 " which otherwise they must have produced." BUTLER'S *Reminiscences*,
 Vol. i.

The same eloquent writer has furnished us, also, with what will
 appear to many, a more interesting parallel between two orators whom
 he regarded as the Demosthenes and the Cicero of British eloquence.

" It is difficult to decide on the comparative merit of Mr. Fox and
 " Mr. Pitt. The latter had not the vehement reasoning, or argumen-
 " tative ridicule of Mr. Fox; but he had more splendour, more imagery,
 " and much more method and discretion. His long, lofty and reve-
 " rential panegyrics of the British constitution, his eloquent vituperations
 " of those, whom he described as advocating the democratic spirit then
 " let loose on the inhabitants of the earth, and his solemn adjuration of
 " the House, to defend, and assist him in defending their *all* against it,
 " were, in the highest degree, both imposing and conciliating. In
 " addition, he had the command of bitter contemptuous sarcasm, which
 " tortured to madness. . . . Mr. Fox had a captivating earnestness
 " of tone and manner: Mr. Pitt was more dignified than earnest. The
 " action of Mr. Fox was easy and graceful; that of Mr. Pitt cannot be
 " praised. . . . It required great exertion to follow Mr. Fox, while he
 " was speaking, none to remember what he said: it was easy and
 " delightful to follow Mr. Pitt, not so easy to recollect what had
 " delighted. . . . In all Mr. Fox's speeches, even when he was most

“ violent, there was an unquestionable indication of good humour,
 “ which attracted every heart : Mr. Pitt’s undeviating circumspection,—
 “ sometimes concealed, sometimes ostentatiously displayed,—tended to
 “ obtain for him, from the considerate and the grave, a confidence
 “ which they denied to his rival. . . . Much, that awes by power, or
 “ charms by beauty, was heard in the harangues of both : but, while
 “ Fox spoke, his argument only was thought of ; while Pitt harangued,
 “ all his other excellences had their due measure of attention.”—BUT-
 LER, *ibid.*

To shew how severe an instrument of punishment a parallel of this kind may be made,—but assuredly not to commend the spirit which employed it,—we may instance the galling comparison of the bishops Hurd and Warburton, by Dr. Parr, in a work which, fortunately for his credit, is now almost forgotten. “ He (Warburton) blundered against
 “ grammar ; and you (Hurd) refined against idiom. He, from defect of
 “ taste, contaminated English by Gallicism ; and you, from excess of
 “ affectation, sometimes disgraced what would have arisen to orna-
 “ mental and dignified writing, by a profuse mixture of vulgar or
 “ antiquated phraseology. He soared into sublimity *without* effort ; and
 “ you *by* effort, sunk into a kind of familiarity, which, without leading
 “ to perspicuity, borders upon meanness. He was great by the energies
 “ of nature ; and you were little by the misapplication of art. He, to
 “ shew his strength, piled up huge and rugged masses of learning : and
 “ you, to shew your skill, split and shivered them into what your brother
 “ critic calls *chippings and splinters*. He sometimes reached the force of
 “ Longinus, but without his elegance ; and you exhibited the intricacies
 “ of Aristotle, but without his exactness.”

SECTION XIII.

P. 91. *imitation and emulation*—Few eminent writers have existed who have not discovered some excellences, which have arrested the attention, and provoked the rivalry of almost every succeeding genius ; and which have also been imperceptibly assimilated with their own ideas, and greatly improved in the process. There are not many splendid passages in Virgil, Milton, or Pope, which do not owe a part, at least, of their splendour to their predecessors.

Nevertheless, it requires a delicate perception to avail yourself of another’s wealth, without becoming obnoxious to the charge of spoliation ; and it would be desirable that the line of demarcation were

distinctly drawn between fair imitation, and plagiarism. A small spark, however, is usually sufficient to kindle the flame of true genius. From what trifling and casual hints in our old chronicles, ballads, and histories, has Shakspeare derived his grandest scenes, and formed his noblest conceptions!

Warton has remarked, concerning the use made by Pope of his predecessors, that "he invades authors like a monarch; and, what would be theft in other poets, is only victory in him."—Few, however, will be prevailed on to allow even to Pope, by virtue of the pre-eminence of his genius, all the rights of sovereignty over other writers and their works.

SECTION XIV.

P. 92. *Homer*—Sir Joshua Reynolds has applied this precept of Longinus to the practice of his art; and, in doing it, he has shewn how "the addition of other men's judgment is so far from weakening our own, that it will consolidate our ideas of excellence, . . . and finish and put them in order by the authority and practice of those, whose works may be said to have been consecrated by having stood the test of ages."—Disc. vi.

The following is the passage to which I allude. "Instead of copying the touches of the great masters, copy only their conceptions: instead of treading in their footsteps, endeavour only to keep the same road. Labour to invent on their general principles and way of thinking. Possess yourself with their spirit. Consider with yourself how a Michael Angelo or a Raffaele would have treated the subject; and work yourself into a belief that your picture is to be seen and criticized by them when completed. Even an attempt of this kind will rouse your powers." Disc. ii. He has acted here upon a principle which he elsewhere professes. "It is generally allowed that no man needs to be ashamed of copying the ancients. Their works are considered as a magazine of common property, always open to the public, whence every man has a right to take what materials he pleases; and if he has the art of using them, they are supposed to become, to all intents and purposes, his own property." Disc. vi. "It is," however, "a necessary and warrantable pride to disdain to walk servilely behind any individual, however elevated his rank. The true and liberal ground of imitation is an open field; where, though he who precedes has had the advantage of starting before you, you may always propose to overtake him. It is enough, however, to pursue his course: you

"need not tread in his footsteps; and you certainly have a right to outstrip him, if you can."—*Ibid.*

SECTION XV.

P. 93. *imagination*—Imagination and Fancy are not strictly synonymous terms, although they are applied to exertions of the same faculty. The distinction between them is simply this: that the former changes and re-models the original idea; impregnating it with something extraneous:—the latter leaves it undisturbed; but associates it with things, to which, in some view or other, it bears a resemblance.

"Imagination is the first-moving, or creative principle of the mind, which fashions, out of materials previously existing, new conceptions and original truths, not absolutely justifiable by the ordinary rules of logic, but quite intelligible to the mind, when duly elevated:—intelligible through our sympathies, our sensibility,—like light, or the balmy air,—although not sufficiently definite or settled into form, to stand the cold, calculating survey of our reason. . . .

"Imagination differs from Fancy, inasmuch as it does, by a single glance, what the other effects by deliberate comparison. Generally speaking, Imagination deals with the passions, and the higher moods of the mind. It is the fiercer and more potent spirit; and the images are flung out of its burning grasp, as it were molten and massed together. It is a complex power, including those faculties which are called by metaphysicians Conception, Abstraction, and Judgment. It is the genius of Personification. It concentrates the many into one,—colouring and investing its own complex creation with the attributes of all. It multiplies, and divides, and re-models,—always changing, in one respect or other, the literal fact; and always enriching it, when properly exerted. It merges ordinary nature, and literal truth in the atmosphere which it exhales, till they come forth, like the illuminations of sunset, which were nothing but clouds before. It acts upon all things drawn within its range, sometimes in the creation of character,—(as in Satan, Ariel, &c.) and sometimes in figures of speech, and common expression. It is different in different people: in Shakspeare, bright and rapid as the lightning, fusing things by its power: in Milton, awful as collected thunder. It peoples the elements with fantastic forms, and fills the earth with unearthly heroism, intellect, and beauty. It is the parent of all those passionate creations, which Shakspeare has bequeathed to us. It is the origin of

" that terrible generation of Milton,—Sin, and the Shadow of Death,—
 " Rumour and Discord,—Night and Chaos, 'ancestors of Nature,'—
 " down to all those who lie

' Under the boiling ocean, wrapt in chains,'—

" of all phantasies born beneath the moon, and of all the miracles of
 " dreams. It is an intense and burning power,

' Wing'd with red lightning and impetuous rage,'—

" (which line is, itself, a magnificent instance of Imagination,) and is,
 " indeed, a concentration of the intellect, gathering together its wan-
 " dering faculties, and bursting forth in a flood of thought, till the
 " apprehension is staggered, which pursues it.

" The exertion of this faculty is apparent in every page of our two
 " great poets ; from

' the shout, that tore Hell's concave,'

" to the ' care,' that sat on the faded cheek of Satan :—from the curses
 " of Lear upon his daughter, which

' stamp wrinkles in her brow of youth,'

" to Hamlet,

' benetted round with villanies. . . .'

" Fancy, on the other hand, is generally, (but not always,) glittering
 " and cold,—the preparatory machinery of poetry, without its passion :
 " sporting with sights, which catch the eye only, and sounds, which
 " play on the ear. It proceeds on a principle of assimilation, and irra-
 " diates an idea with similes, but leaves the original thought untouched ;
 " and merely surrounds it with things which ornament, without either
 " hiding or changing it. Fancy seems like an after-thought, springing
 " out of the original idea : but Imagination is born with it, coequal,
 " inextricable, like the colour and the shape of a flower. Imagination is,
 " indeed, as it were, a condensation of Fancy, acting directly on the
 " idea, and investing it with qualities, to which it is the business of
 " Fancy to compare it. The loftiest instances of the last-mentioned
 " faculty are, perhaps, in Milton ; as where he describes ' the populous
 " North,' where her ' barbarous sons' ' came like a deluge on the
 " South :"—or when he speaks of the archangel Satan, saying that ' he
 " ' stood—like a tower !' Here although ' the populous North' itself
 " is imaginative, and the conception of Satan, a grand fiction of the
 " Imagination, the *likenesses* ascribed to each, are the work of Fancy.
 " In both these cases, however, she soars almost beyond her region.
 " Again, in the words of Lear,

"Thou think'st 'tis much that this *contentious storm*

"*Invades* us to the skin."——

"and the well-known line

"How sweet the *moonlight sleeps* upon this bank!"

"And in that fine expression of Timon, 'the dying deck,'—where he invests the mere planks of a vessel, with the deeds that have been acted upon them, and colours them with blood and death,—it is the Imagination that is evidently at work. So it is, also, in the 'wilder-ness of monkeys,'—where the inhabitants of the forest, are made to stand for the forest itself." Ed. Rev. April, 1825.

I have quoted this anonymous passage at length, because I think there is in it much of the spirit of Longinus; and because, like him, it at once describes and illustrates. Those, who are desirous of seeing these matters discussed in a more philosophical way, may consult Dr. Gerard's *Essay on Taste*.

P. 93. *the imagery of the orator, and that of the poet*—Longinus means to say that the imagery of poetry is intended to produce surprise; under which I presume he includes all that is of an exciting and elevating character: whereas the imagery of oratory should be such as tends to set before us lively representations, and to produce vivid perceptions of the subject on which it treats. There is a fine instance of poetical imagery in Campbell's lines:

When Murder bared her arm,—and rampant War

Yoked the red dragons to her iron car:—

Nor were several of our elder poets deficient in the rough material of poetry. I would instance *The Chariot of Death*, from a poem written in his old age by George Wither, a son of the Muse as unjustly forgotten in our day, as in his own he was unwisely persecuted. It may perhaps recal to the mind of the scholar the car of Lyssa in the *Hercules furens*, although in gorgeous pageantry it even exceeds Euripides:

My fancy did present to me that hour

A glimpse of DEATH even in his greatest power.

Methought I saw him in a Chariot ride,

With all his grim companions by his side,

Such as Oblivion and Corruption be:—

Not half a step before him rode these three,

On monsters back'd, Pain, Horror, and Despair:

Whose fury had not Faith, and Hope, and Prayer

Prevented, through God's mercy,—none had ever

Escap'd Destruction by their best endeavour.

For, next to death, came Judgment!—after whom
 Hell, with devouring jaws, did gaping come. . . .
 Death's Car, with many chains, and ropes, and strings,
 And by a multitude of several things,
 As Pleasures, Passions, Cares, and such as they,
 Was drawn along upon a beaten way,
 New gravel'd with old bones. And Sin did seem
 To move the foremost beast of all the team :
 And Sickness to be that, which haled next
 The chariot wheels,—for none I saw betwixt.
 Time led the way, and Justice did appear
 To sit before, and play the charioteer :
 For since our Sin to pull on Death begun,
 The whip of Justice makes the chariot run. . . .
 Skulls, coffins, spades, and mattocks placed were
 About the chariot ;—crawling worms were there,
 And whatsoever else might signify
 Death's nature, and weak man's mortality.

Britain's Remembrancer, Canto iv.

But the prophetic parts of the Old Testament abound with the most splendid examples of poetical imagery. Let me instance the first of these which occurs to my mind, where Isaiah, ch. xiv. speaks of the fall of Babylon, and request the reader to refer to it.

I know no finer instance of the imagery of true oratory,—imagery which elucidates, which sets before us a vivid representation, and which excites our emotions, without trespassing on the domains of poetry,—than the following passage from *Sherlock's Sermons* :

"Go to your Natural Religion: lay before her Mahomet and his
 "disciples arrayed in armour and blood, riding in triumph over the
 "spoils of thousands who fell by his victorious sword. Shew her the
 "cities which he set in flames, the countries which he ravaged and
 "destroyed and the miserable distress of all the inhabitants of the
 "earth. When she has viewed him in this scene, carry her into his
 "retirement,—shew her the prophet's chamber, his concubines and
 "his wives,—and let her hear him allege revelation, and a divine
 "commission, to justify his adultery and lust. When she is tired of
 "this prospect, then shew her the blessed Jesus, humble and meek ;
 "doing good to all the sons of men. Let her see *him* in his most
 "retired privacy. Let her follow him to the Mount, and hear his

"devotions and supplications to God. Carry her to his table, and view his poor fare, and hear his heavenly discourse. Let her attend him to the tribunal, and consider the patience with which he endured the scoffs and reproaches of his enemies. Lead her to his cross: let her view him in the agony of death, and hear his prayer for his persecutors: *Father forgive them, for they know not what they do!* When Natural Religion has thus viewed both, ask her, Which is the Prophet of God?—But, her answer we have already had, when she saw part of this scene through the eyes of the Centurion, who attended at the cross. By him she spoke, and said *Truly this man was the Son of God!*"

P. 94. *Lash'd by his tail*—Cowley has caught hold of this figure, and, as usual, rendered it supremely ridiculous. He applies it to Satan, who lashes his breast with his long tail, to give efficacy to an harangue to his inferior agents in hell.

P. 96. *Thus our famous orators*—Nothing is more difficult in writing, especially in prose composition, than the judicious employment of daring figures: since many minds are so constituted as to comprehend neither their use, nor their meaning. Intellects of this order are very apt to honour with their reprobation, whatever they are unable to relish, or to understand. Yet even these affect, occasionally to be sublime. Like Cowley's Satan, just mentioned, they lash themselves with their tails into an artificial fury; and, with many a painful throe, pour forth the merest abortions of rhetoric. These are the "famous orators," of whom our Critic says that "they, like the tragic poets, see furies too!"

But there is another class of writers, respectable, matter-of-fact, prosaic men, who require mathematical precision in every statement, and would like to put you upon your oath, as to the literal truth of each separate proposition: or who would bind and fetter the imagination in the closest trammels of dialectics. To these, the imagery of the poet or of the orator is simply a *lie*. Thus, when Moses writes of "darkness that might be felt,"—these geniuses cannot be made to perceive that he has given an astonishing dignity to his conception, by a noble paradox. The mathematical genius will desire you to *prove the fact*: the logical genius will gravely tell you that Moses *has predicated that of darkness which is not one of its predicaments*. To understandings of this class, valuable as they may be in their own sphere, the sublimest conceptions both of the poet and the orator, are a sealed book,—a mystery inscrutable. Their vocation is on the level ground; but let them not,

therefore, raise the shout of ignorant derision after such as have minds winged for loftier flights.

And these latter are the persons for whose benefit Longinus intends the salutary caution here given: souls instinct with the grandest conceptions, which they can express only by the most daring figures. But the very sublimity of their genius renders them liable to faults, against which there is no necessity to caution inferior intellects. They are apt to hurry us too suddenly and abruptly into the sanctuary, "the highest heaven of invention," before our minds have received the gradual training, and our vision has acquired the requisite vigour to enable us to relish its splendour, and enjoy its coruscations. But when they condescend so far to our infirmities, as to lead us onward by successive steps, in the path of grandeur and majesty, we arrive imperceptibly at an elevation, in which the most passionate conceptions, and the most towering imaginations, so far from offending our taste or alarming our judgment, appear in perfect harmony with every feeling and emotion of our souls.

P. 96. *says Demosthenes*—Massillon, the celebrated French preacher, obviously formed his style on the model of Demosthenes; and the well-known passage in his Sermon *Sur les Elus*, is said to have been suggested by the passage here quoted by Longinus from the great Athenian orator.

"Je suppose que ce soit ici notre dernière heure; que le temps est passé, et que l'éternité commence: que Jesus Christ va paraître pour nous juger selon nos œuvres, et que nous sommes tous ici pour attendre de lui l'arrêt de la vie ou de la mort éternelle! Je vous demande, frappé de terreur comme vous, ne séparant point mon sort du votre, et me mettant dans la même situation ou nous devons tous paraître un jour devant Dieu notre Juge; si Jesus Christ, dis-je, paraissait des à présent, pour faire la terrible séparation des justes, et des pécheurs, croyez vous que le plus grand nombre fût sauvé? Croyez vous que le nombre des justes fût au moins égal à celui des pécheurs? Croyez vous que, s'il faisait maintenant la discussion des œuvres du grand nombre qui est dans cette église, il trouvât seulement dix justes parmi nous?—En trouverait-il un seul?"—

We are told that, when Massillon delivered this passage, its effect upon his hearers was very striking. The whole congregation rose at once, and uttered a faint cry, as if making an effort to escape from the alarming situation so vividly described by the preacher.

Bossuet, also, another celebrated French preacher, has given us a striking example of the imagery of the real orator, albeit partaking a little too much of the usual character of French eloquence. It is in his *Discours sur l'impenitence finale*.

" L'audience est ouverte : le Juge est assis ! Criminel ! venez plaider votre cause. Mais que vous avez peu de temps pour vous préparer ! O Dieu, que le temps est court pour démêler une affaire si enveloppée que celles de vos comptes et de votre vie ! Ah ! que vous jetterez de cris superflus ! Ah ! que vous soupirez amèrement après tant d'années perdues ! Vainement, inutilement ; il n'y a plus de temps pour vous ;—vous entrez au séjour de l'éternité. Voyez qu'il n'y a plus de soleil visible, qui commence et qui finisse les jours, les saisons, les années. C'est le Seigneur lui-même qui va commencer de mesurer toute chose par sa propre infinité."

P. 97. *Hyperides*—The reader of this translation will not be offended if I illustrate this part of our subject by another quotation from the sermons of Bishop Sherlock, equal at least to the passage of Hyperides. Speaking of the ingratitude of employing the light, which we derive from revelation, against the interests of religion, he says, " How despitefully do we treat the Gospel of Christ, to which we owe that clear light which we now enjoy, when we endeavour to set up reason and nature in opposition to it ! Ought the withered hand, which Christ has restored and made whole, to be lifted up against him ? Or ought the dumb man's tongue, just loosed from the bonds of silence, to blaspheme the power that set it free ?"

This is eloquence, true, noble, sublime ! Imagination here reinforces argument, and renders it invincible.

SECTION XVI.

P. 97. *Figures*—It might seem, at the first view, that the use of figures would tend to violate that simplicity which is recognized as one of the grand features of sublimity. This is not, however, found to be the case ; for usually they are not only the most common, but also the most natural mode of conveying our ideas. Whenever we attempt to do this with earnestness or emotion,—and without these we shall scarcely arrive at the Sublime,—it is unavoidable that we should endeavour to excite a similar earnestness and emotion in those whom we address. To this end, we employ figures, sometimes even unconsciously : that is, we connect with our ideas such circumstances as may give strength and

vivacity to the impression we wish to make. Figurative language therefore seems rather to arise from the suggestion of nature than to be the result of art: nor is it ever employed in more luxuriant profusion, or with more unmitigated boldness than by the illiterate and uncivilized. This is, probably, the natural effect of their having but few words at command for conveying their full tide of thought. The figures of speech are obviously suited to supply the want of copiousness in their vocabulary; as they enable these primitive orators to use the same word both in a literal, and in a metaphorical sense. But every departure from literal meaning rouses the attention of the hearer, and enables the speaker to accomplish more effectually the purpose he had in view. Nor is this less true in the composition of poetry or of history, than of oratory. Metaphors and figures, in the hand of a master, elevate the general tone of his style, augment the interest of his subject, and conduce very much to the satisfaction and delight of his readers. They give room for the play of a chastened imagination, they exercise the taste and the judgment, they lay open the rich resources of genius and eloquence, and they prepare the mind, by gradual exaltation, for relishing and enjoying the noblest efforts of genuine sublimity.

P. 98. *single figure of adjuration*—This figure is introduced, with surpassing grandeur and solemnity by St. John, in the tenth chapter of the Book of the Revelation. "And the angel which I saw stand upon the sea and upon the earth, lifted up his hand to heaven, and sware by Him that liveth for ever and ever . . . that there should be time no longer!" Instead of the oath itself, we have here indeed only the description of it; but the *figure* of adjuration is the same. We may find however an oath of the most awful and solemn character in Jeremiah xxii. 3. denouncing destruction against the House of the King of Judah. "Thus saith the Lord, execute ye judgment and righteousness, and deliver the spoiled out of the hand of the oppressor . . . For, if ye do this thing indeed, then there shall enter in by the gates of this House, kings, sitting on the throne of David, riding in chariots, and on horses . . . But,—if ye will not hear these words, *I swear by myself*, saith the Lord, that this House shall become a desolation!" See also Genesis xxii. 16. and Heb. vi. 13.

SECTION XVII.

P. 100. *figures naturally aid sublimity*—Respecting the mutual aid contributed by Sublimity and Figures to each other, Dr. Beattie

instances the fine *prosopopœia* of Milton, describing the immediate consequences of Adam's offence :

" Earth trembled from her entrails, as again,
 " In pangs, and Nature gave a second groan ;
 " Sky lower'd, and muttering thunder some sad drops
 " Wept, at completing of the mortal sin
 " Original." —

" Who is not sensible," says he, " of the greatness of the thought conveyed in these words, which represent the earth and heaven affected with horror at the sin then committed, and Nature, or the universe, uttering in low thunder, a groan of anguish ! Had the poet simply said that there was an earthquake, that the sky grew dark, and that some drops of rain fell, the account would, no doubt, have been sublime as he would have given it. But, is it not much more so, when we are informed that this convulsion of Nature was the effect of a sort of sensation diffused at that instant through the whole inanimate world ? How dreadful must be the enormity of that guilt, which could produce an event so great, and withal, so *præternatural* !—Here are two sources of the Sublime : the prodigy strikes with horror : the vastness of the idea overwhelms with astonishment."

Lord Byron furnishes us with another fine example, in his description of thunder among the Alps :

..... Far along
 From peak to peak, the rattling crags among,
 Leaps the live thunder ! Not from one lone cloud,
 But every mountain now hath found a tongue,
 And Jura answers, through her misty shroud,
 Back to the joyous Alps, who call to her aloud !

The figures here would be almost too daring, were they not borne out and sustained by the sublimity of the conception.

SECTION XVIII.

P. 102. *questions and interrogations* ?—These figures are usually the indications of strong emotion ; under the influence of which, they are continually used even by persons, who never heard of rhetoric. Whatever is asserted or denied in anger, whatever assumes the tone of strong remonstrance, or of passionate grief, is put in the form of a question ; and seems to imply an appeal to the sensibility of the hearer, to recognize the propriety and justice of what has been said. In these cases,

the figure belongs to the highest tone of oratory ; and, consequently, its connexion with sublimity is obvious. These are the *usual* instances in which the figure Interrogation is employed : but the same figure is occasionally used with great propriety in calm argument.

The following lines of Cowper derive much of their power from the interrogative form in which they are written :

Why weeps the muse for England ? What appears
In England's case, to move the muse to tears ?
From side to side of her delightful isle,
Is she not clothed with a perpetual smile ?
Can Nature add a charm, or Art confer
A new-found luxury not seen in her ?
Where, under heaven, is pleasure more pursued ?
Or where does cold reflection less intrude ?—

Expostulation, ad init.

In the xxiii d. chapter of the Book of Numbers, there is an example of great grandeur. " God is not a man, that he should lie, neither the son of man, that he should repent. Hath he said, and shall he not do it ? or, hath he spoken, and shall he not make it good ?" This is the language of remonstrance : and it is hardly necessary to point out the dignity which it derives from being put into the form of an interrogation. In the same strain of surpassing grandeur is the whole of the xxxviii th and xxxix th chapters of the Book of Job, in which the Great Creator is represented as expostulating with his creature.

P. 102. *meeting objections raised by himself, as though they had been alleged by another*—Of this, also, we may find an example in scripture. In Matthew xi. v. 7. " What went ye out into the wilderness to see ? a reed shaken with the wind ? But what went ye out for to see ? a man clothed in soft raiment ? Behold, they that wear soft clothing, are in kings' houses. But what went ye out for to see ? a Prophet ? yea, I say unto you, and more than a prophet."

In the xxvi th of Acts, St. Paul employs this figure in a very skilful manner. He is defending himself against the Jews before Agrippa, and in the presence of the heathen Festus. In the course of his argument, being interrupted rudely by Festus with the charge of madness, he says, " I am not mad, most noble Festus, but speak forth the words of truth and soberness : for the King knoweth of these things, before whom also I speak freely." Then, with a sudden apostrophe to Agrippa, he proceeds, " King Agrippa ! believest thou the prophets ?—I know that

"thou believest!" So sudden, and so effective was this appeal, that it drew from Agrippa the wonderful acknowledgment, "Almost thou persuadest me to be a Christian!"

SECTION XIX.

P. 103. *without conjunctions*—The omission of the conjunction, by the figure Asyndeton, of which our author treats in what remains to us of this section, is intended to give animation to a period. It is employed with good effect, whenever we wish to exhibit objects in rapid succession, or in very close connexion. Cæsar's famous despatch, "I came, I saw, I conquered;"* affords a familiar instance. In the Song of Deborah, *Judges v.* are several striking examples of this figure: as, "At her feet he bowed, he fell, he lay down; at her feet he bowed, he fell: where he bowed, there he fell down dead:"—and another in Isaiah xlv. "Bel boweth down, Nebo stoopeth, their idols were upon the beasts," &c. These passages, as it will easily be perceived, would be deprived of all their energy by the insertion of the copulative.

The Polysyndeton, of which Longinus had treated, without doubt, in the beginning of this section which is lost, was the reverse of the Asyndeton, and consisted in the use of a multiplicity of copulatives. When suitably employed, this figure is so far from enfeebling style, that it imparts to it no inconsiderable degree of stateliness and grandeur. The proper occasion for it seems to be where it is desired to aggrandize a list or catalogue of particulars, by causing the mind to dwell upon them separately and individually. So in the enumeration of those who witnessed the miracles of Pentecost, *Acts ii. 9*, "Parthians, and Medes, and Elamites, and the dwellers in Mesopotamia, and in Judæa, and Cappadocia," &c. the leisurely survey, which is promoted by using so many copulatives, makes the parts seem both more important and more numerous than they would otherwise appear; and by these means, contributes to the dignity of the narration.

The effect is also the same, when produced by what grammarians call the disjunctive conjunction: as in *Rom. viii. 38*, "I am persuaded that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord."

* "Veni, vidi, vici"

SECTION XX.

P. 104. *anaphoras, and the diatyposis*—The figure *anaphora* commences several sentences, or members of a sentence, in succession, with the same word : as in the passage quoted in the last note from Rom. viii. In the notes on the text, Sect. x. p. 191, I have mentioned that the *diatyposis* is a figure which “paints in words, and places a matter “completely before our eyes.” The *asyndeton* has been explained in this section.

We have a fine example of the accumulation of figures at the end of the xxxiv th Psalm, which has been instanced by Dr. Smith in illustration of this Section :

“Lift up your heads, O ye gates, and be ye lift up, ye everlasting
“doors, and the King of Glory shall come in ! Who is the King of
“Glory ? The Lord strong and mighty, the Lord mighty in battles.
“Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors,
“and the King of Glory shall come in ! Who is the King of Glory ?
“The Lord of Hosts : he is the King of Glory !”

SECTION XXI.

P. 105. *its point is blunted, and its fire extinguished*—The reader may try the effect here described, by inserting the copulatives in the following passage of St. Paul, 2 *Corinth.* vi. 4-10. “In all things
“approving ourselves as the ministers of God, in much patience, in
“afflictions, in necessities, in distresses, in stripes, in imprisonments, in
“tumults, in watchings, in fastings ; by pureness, by knowledge, by
“long-suffering, by kindness, by the Holy Ghost, by love unfeigned, by
“the word of truth, by the power of God, by the armour of righteous-
“ness on the right hand and on the left, by honour and dishonour, by
“evil report and good report : as deceivers, and yet true ; as unknown,
“and yet well known ; as dying, and, behold, we live ; as chastened,
“and not killed ; as sorrowful, yet alway rejoicing ; as poor, yet making
“many rich ; as having nothing, and yet possessing all things.” The spirit of this fine passage is principally owing, so far as respects style, to the absence of the copulatives. By their insertion, it will be found that infinitely more is lost in strength and vigour, than is gained in polish and correctness ; and that a dignified energy is poorly exchanged for tameness and feebleness.

SECTION XXII.

P. 105. *Hyperbaton*—This is a figure, which places the words of a

sentence in a confused and unnatural order, that it may wear the semblance of proceeding from an agitated mind. When we speak under the influence of any violent passion, the language we employ usually partakes of our disorder. Our ideas crowd upon each other, so as to prevent our bestowing attention on the graces of arrangement, or the continuity of reasoning. Public speakers, having remarked this as the characteristic language of powerful emotion, have endeavoured, by imitating it, to impress this character upon their style : and the poets, especially the dramatic poets, have followed their example.

Among our own more eminent public speakers, Lord Thurlow, and Lord Mansfield, though they spoke very slowly and deliberately, often ran into strange Hyperbatons, so as to become, not only confused, but occasionally even ungrammatical. Nor was Pitt by any means free from similar faults. "His long amplifications," says Mr. Butler, in the work already quoted, "with his savings and reserves, frequently made his hearers think him involved in an inextricable labyrinth : but light was sure to break in, to irradiate all he had said, and to lead us to the brightest close."* In these cases, the hyperbaton was not studied, nor fairly to be regarded as a figure of rhetoric ; but rather as an infirmity to which all extemporary eloquence must necessarily be more or less liable.

The following lines of Shakspeare, *As you like it*, Act ii. Scene iii. may serve for an illustration of the Hyperbaton.

..... O, unhappy youth,
Come not within these doors : within this roof
The enemy of all your graces lives :
Your brother—no, no brother,—yet the son—
Yet not the son,—I will not call him son
Of him I was about to call his father,—
Hath heard your praises ; and, this night, he means
To burn the lodging, where you use to lie,
And you within it. If he fail of that,
He will have other means to cut you off :
I overheard him and his practices.
This is no place, this house is but a butchery :
Abhor it,—fear it,—do not enter it !

* Reminiscences i. 303.

P. 107. *For, leaving in suspense the meaning of a sentence begun*—Sir Walter Raleigh will supply us with an example of this suspended sense.

"God,—whom the wisest men acknowledge to be a power ineffable, and virtue infinite, a light by abundant charity invisible, an understanding which itself can only comprehend, an essence eternal and spiritual, of absolute pureness and simplicity,—was, and is, pleased to make himself known by the work of the world."—*Hist. of the World*. See also Ephes. ii. 4, 5. 1 Cor. vi. 1.

SECTION XXIII.

P. 107. *Polyptotons*—The figure polyptoton consists in the use of the same noun in different cases. A familiar example may be taken from the Book of Ecclesiastes, i. 2, "Vanity of vanities, saith the Preacher, vanity of vanities; all is vanity!" Or, "The armies advance front to front; they engage, hand to hand, foot to foot."

P. 107. *Collections*—The figure *Athrœsmus*, or Collection, enumerates the several particulars of which a subject consists, placing them in juxtaposition, and thus giving to that subject an air of greater magnitude than it would in itself appear to possess. It is, in fact, one of the forms of Amplification. Speaking of the death of Charles the First, a historian of that age says, "Thus suffered the King: and with him suffered the nobility, the gentry; the merchants, the tradesfolk; the yeomen, the peasants; the clergy, the laity; the rich, the poor." Here it is plain that he might have expressed all this by briefly saying, "with him suffered the whole nation." But, by this mode of representing it, he has made the amount of suffering appear much greater, than if he had stated it in more simple terms.

P. 108. *Commutations*—These usually partake much of the nature of such parallelisms, as are instanced in page 318: "He blundered against grammar, and you refined against idiom. He from defect," &c.

P. 108. *Climaxes*—This word is sufficiently naturalized in our tongue, not to require explanation: were it not so, the word Gradation would express its meaning with sufficient accuracy. No finer example needs to be sought, than the well-known passage from Shakspeare,

"The cloud-capt towers, the gorgeous palaces," &c.

See Romans viii. 38, quoted at page 330.

Changes of case and gender belong not to the English language. Changes of tense, person, and number will be further noticed under Sections xxiv. xxv. xxvi.

P. 109. *pedantry*—Too profuse an expenditure of ornament, is sure to defeat its own end. According to Cowley,

Men doubt, because they stand so thick i' the sky,
If those be stars which paint the galaxy.

The fault, against which this caution is directed, is that, to which young and inexperienced writers are most liable. But we have also an instance of this "lavish profusion of ornament" in the *Night Thoughts* of Young; a poem, with detached passages of which every one is delighted; but in which "the fertility of fancy," says Johnson, "scatters flowers of every hue, and of every odour," till all the senses are soon jaded, and we lay it down with a feeling of satiety. Pope has well remarked, in his *Essay on Criticism*, 291,

Some to conceit alone their taste confine,
And glittering thoughts struck out at every line;
Pleas'd with a work, where nothing's just or fit,—
One glaring chaos, and wild heap of wit.
Poets, like painters, thus, unskill'd to trace
The naked nature, and the living grace,
With gold and jewels cover every part,
And hide, with ornaments, their want of art.

P. 109. *aggregation of plural nouns*—Johnson will furnish us with an instance of this mode of expression, in his *Life of the poet Young*. "He had not yet weaned himself from Earls and Dukes, from Speakers of the House of Commons, Lords Commissioners of the Treasury, and Chancellors of the Exchequer."

SECTION XXIV.

P. 109. *The cause of the elegance*—By the use of a noun, in itself singular, under a plural form,—as "Hectors and Sarpedons;" or when one, which, being plural in the idea, is presented to us as singular,—as "Peloponnesus," and "theatre," used to signify the inhabitants of the one, and the spectators in the other,—the mind is roused into attention, and looks for something extraordinary. Not that we are to regard mere changes of this kind as capable of elevating the mind to those lofty emotions, which are the parents of lofty expressions: but only that it is this state of excitement which, according to its degree, is represented every where by Longinus as the most favourable to elevation of sentiment. If the excitement be weak, the effect must, in proportion, be slight: but if it be very powerful, it gives birth to sentiments of the most lofty sublimity.

SECTION XXV.

P. 110. *a past occurrence as present*—This is what grammarians denominate Enallage of Tense ; and is a figure, which we are continually using in conversation, without being conscious of it : like the worthy French citizen, who had been all his life speaking prose, unawares. The following lines from Scott's *Marmion*, Canto vi. 28, will supply an example :

Ask me not what the maiden feels,
Left in that dreadful hour alone :
Perchance her reason stoops, or reels,—
Perchance a courage, not her own,
Braces her mind to desperate tone.
The scattered van of England wheels ; &c.

SECTION XXVI.

P. 110. *Change of person*—Longinus very properly represents this change of person, as indicative of emotion, for it is frequently one of its effects. The agitated mind disregards these minute proprieties. Such changes, too, as I have said before, have the effect of arresting attention, and compelling the mind to bend all its energies towards the subject in hand. Observe the sudden, and almost startling sensation produced, by this cause, in the following words from the hundred and twenty-eighth Psalm. "Blessed are all they that fear the Lord, and walk in his ways—for—*thou* shalt eat the labour of thy hands : O well is thee ! " and happy shalt thou be !" In Acts xiv. 22, we find another instance of this figure : "Confirming the souls of the disciples, and exhorting them to continue in the faith, and that we must through much tribulation enter into the kingdom of God."—See also Luke v. 14, and Psalm xli. 3.

SECTION XXVII.

P. 111. *sudden change*—There is a very beautiful illustration of this sudden change of person in Burns's charming little poem *The Cotter's Saturday Night* :

Their masters' and their mistresses' command
The youngers all are warned to obey ;
And mind their labours with an eydent hand,
And ne'er, though out of sight, to jauk or play :
And O ! be sure to fear the Lord alway !
And mind your duty, duly, morn and night !

Lest in temptation's path ye gang astray,
 Implore his counsel and assisting might :—
 They never sought in vain, that sought the Lord aright.
 But perhaps the most beautiful instance of this figure is to be found in
 Milton, *Paradise Lost*, iv. 720.

Thus, at their shady lodge arriv'd, both stood,
 Both turn'd, and, under open sky, ador'd
 The God that made both sky, air, earth, and heaven
 Which they beheld, the moon's resplendent globe,
 And starry pole : Thou also mad'st the night,
 Maker omnipotent ! and thou the day,
 Which we, in our appointed work employ'd,
 Have finished.

P. 112. *descriptive of vehement passion*—The change of person, and suddenness of transition, which is here represented as so descriptive of vehement passion, or strong emotion of any kind, is finely exemplified in that burst of pious wonder exhibited by the Apostle, Romans xi. 32. " God hath concluded them all in unbelief, that he might have mercy upon all. O the depth of the riches both of the wisdom and knowledge of God ! How unsearchable are his judgments ! and his ways—past finding out !"

SECTION XXVIII.

P. 112. *That the Periphrasis conduces to Sublimity*—The following is an example of great Sublimity produced by a Periphrasis : Isaiah lvii. 15. " Thus saith the high and lofty One, that inhabiteth eternity, whose name is Holy ; I dwell in the high and holy place, with him also that is of a contrite and humble spirit."

Again, the following invocation, from Thomson :

Father of light and life, thou Good Supreme,
 O teach me what is good ! teach me thyself !

SECTION XXIX.

P. 114. "*pastoral wealth*"—" *bucolic wealth*"—Pope has exposed himself to a similar reprehension, where, speaking of the fowler, in his *Windsor Forest*, he says

With slaughtering gun the unwearied fowler roves,
 When frosts have whitened all the naked groves
 Oft, as in airy rings they skim the heath,
 The clamorous plovers feel *the leaden death*.—

This *lead* death is a fair match for the golden and silver wealth of the Grecian.—There is an instance of the Periphrasis carried to excess, in the patriotic effusion of John of Gaunt, in Shakspeare's Rich. II. where he thus designates England,—

This royal throne of Kings, this seat of Mars,
This other Eden, demy Paradise;
This fortress built by Nature for herself
Against infection, and the hand of war;
This happy breed of men, this little world,
This precious stone, set in the silver sea —

SECTION XXX.

P. 115. *the selection of appropriate and dignified words*—This selection is the main constituent of that majesty of expression, which was peculiarly the *forte* of Virgil among the classic writers, and of Milton among our own poets. Even Cowley would occasionally rise to a dignity almost Pindaric;—

Begin the song, and strike the living lyre!
Lo! how the years-to-come, a numerous and well-fitted choir,
All hand in hand do decently advance,
And to my song with smooth and equal measure dance!
While the dance lasts, how-long-soe'er it be,
My music's voice shall bear it company;
Till all gentle notes be drown'd
In the last trumpet's dreadful sound:—

but he wanted taste and delicacy to guard him against debased expressions and vulgar imagery; a want, which has been fatal to him in common with most of our writers of the middle age of English literature. It was this, which led him into such sins against propriety as the following, which occur, too, on a subject that might seem capable of inspiring a poet with the loftiest enthusiasm of his art,—the Translation of Elijah:

The mighty Elijah mounted so on high,
That second man, *who leap'd the ditch*, where all
The rest of mankind fall,
And went not downwards to the sky.
With much of pomp and show,—
As conquering kings in triumph go,—
Did he to heaven approach,
And wondrous was his way, and wondrous was *his coach*!....

Thus mounted the great Prophet to the skies

The soft clouds melted him a way,—

The snow and frosts that in it lay

Awhile the sacred footsteps bore,—

The wheels and horses' hoofs *hizz'd* as they pass'd them o'er.

Now, if the reader would see how a real poet, of correct taste and glowing imagination deals with a subject of a kind somewhat similar, but of more awful grandeur and solemnity, let him turn to Akenside, *Pleasures of Imag.* i. 183. "The high-born soul," &c. See page 349. I speak not of the theology, but of the poetry.

Among our prose writers, it is not easy to find a passage superior, on the whole, to that of Burke, relating to the unfortunate Marie Antoinette. It may, indeed, be thought to go to the very verge of chaste style; but it appears to me very charming, and to derive its greatest charm from its harmony, and the *curiosa felicitas* of its phraseology.

"It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles; and surely, never lighted upon this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she then began to move in,—glittering like the morning star, full of life, and splendour, and joy. Oh! what a revolution! And what a heart must I have, to contemplate, without emotion, that elevation and that fall! Little did I dream that I should live to see such disasters fallen upon her, in a nation of gallant men,—in a nation of men of honour, and cavaliers. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry is gone and the glory of Europe is extinguished for ever!"

P. 115. *grandeur, beauty, dignity, vigour, power*—What a noble instance we have of the truth of this remark in Milton, Par. L. i. 531.

Then straight commands that, at the warlike sound

Of trumpets loud, and clarions, be uprear'd

His mighty standard. That proud honour claim'd

Azazel, as his right,—a cherub tall;

Who, forthwith, from the glittering staff, unfurl'd

The imperial ensign, which, full high advanc'd,

Shone, like a meteor, streaming to the wind,

With gems and golden lustre rich emblaz'd,

Seraphic arms and trophies; all the while

Sonorous metal blowing martial sounds :
 At which, the universal host upsent
 A shout that tore Hell's concave, and beyond,
 Frighted the reign of Chaos and old Night.
 All in a moment, through the gloom, were seen
 Ten thousand banners rising into air,
 With orient colours waving : with them rose
 A forest of huge spears,—and thronging helms
 Appear'd, and serried shields in thick array,
 Of depth immeasurable ! Anon they move
 In perfect phalanx ————

Surely all this is finely conceived, and conveys a grand idea of the faded,
 yet still surprising dignity of the fallen Archangel, who

————— above the rest
 In shape and gesture proudly eminent,
 Stood like a tower : nor had his form yet lost
 All her original brightness, nor appear'd
 Less than Archangel ruin'd, and the excess
 Of glory obscur'd ————

i. 590.

Yet how much of the surpassing grandeur of the whole passage is owing
 to the exquisite choice of words and epithets ! Warlike sound of trum-
 pets, and of clarions,—the mighty standard,—the glittering staff,—the
 imperial ensign,—like a meteor, streaming to the wind,—richly embla-
 zoned,—orient colours,—and, appearing through the gloom, the forest
 of huge spears,—which recal to our minds, at once,

*His spear,—to equal which the tallest pine
 Hewn on Norwegian hills, to be the mast
 Of some great admiral, were but a wand !*

P. 115. *to clothe little and ordinary incidents*—The figure here set
 before us, is very expressive of the absurdity, which the critic wishes to
 condemn. It is a caricature indeed, and it is meant to be so : and the
 same folly is thus admirably, and still more ludicrously ridiculed by one
 of our periodical critics : “ The puny and pilfered conceptions are dressed
 “ up in an array of words infinitely too big for them ; until they look
 “ like a frolicsome child, endeavouring to walk about and look impor-
 “ tant in a heavy great-coat belonging to his grandfather.”—*British*
Crit. No. xxix. p. 205.

SECTION XXXI.

P. 115. *A vulgar expression*—A vulgar word is never to be employed,

except when it makes amends for its vulgarity by its significance, and by the energy with which it impresses the idea it is intended to convey. This is the case in the following sentence from Burke. "A great deal of the furniture of ancient tyranny is worn to rags; the rest is entirely out of fashion."

There is another passage from the same author, which is but barely rendered tolerable by its astonishing force and energy. "Where the supreme authority is so shameless as openly to give premiums for disobedience to its own laws, the commonwealth is then totally perverted from its purposes. Neither God nor man will long endure it; nor will it long endure itself. In that case there is an unnatural infection,—a pestilential taint, fermenting in the constitution of society, which fevers and convulsions of some kind or other must throw off, or in which the vital powers, worsted in an unequal struggle, are pushed back upon themselves, and, by a reversal of their whole functions, fester to gangrene, to death: and, instead of what was, just now, the delight and boast of the creation, there will be cast out to the sun a bloated carcass, an offence and horror to the world."

Indeed Burke seems always too fond of metaphors and words from the hospital and the lazar house; from the most loathsome diseases, and the most disgusting objects. He gloats, as it were, over corruption and defilement. Such expressions are, for the most part, very effective in themselves: but, in reading his works, they weary and disgust us. We sicken at such repeated shocks to our delicacy, and are offended at the outrage offered to our sense of propriety and decorum.

SECTION XXXII.

P. 116. *As to the accumulation of metaphors*—Dr. Smith finds an illustration of this, in the Epistle of Jude, v. 12, 13. "These are spots in your feasts of charity, when they feast with you, feeding themselves without fear: clouds they are without water, carried about of winds: trees, whose fruit withereth, without fruit, twice dead, plucked up by the roots: raging waves of the sea, foaming out their own shame: wandering stars, to whom is reserved the blackness of darkness for ever."

Here, the holy ardour of the Apostle against the false teachers, whose unfaithfulness he so severely reprobates, is poured forth in a full stream of lively and expressive imagery; and our sympathy with the writer's indignation against the traitors, hides the multitude of figurative expressions from our observation."

P. 117. *a continued train of metaphors*—This is usually called an Allegory. Dr. Pearce refers us to that very fine one in the eighteenth Psalm. "Thou hast brought a vine out of Egypt; thou hast cast out the heathen, and planted it. Thou preparedst room for it, and didst cause it to take deep root, and it filled the land: the hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars. She put forth her boughs unto the sea, and her branches unto the river.—Why hast thou then broken down her hedges, so that they, which pass by the way, do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it. Return, we beseech thee, O God of Hosts! look down from heaven, and behold and visit this vine: and the vineyard which thy right hand hath planted, and the branch that thou madest so strong for thyself."

There is another very fine example of this kind in St. Paul's Epistle to the Ephesians, vi. 13: "Take unto you the whole armour of God,—having your loins girt about with truth; and having on the breastplate of righteousness; and your feet shod with the preparation of the Gospel of Peace: above all, taking the shield of faith, wherewith ye shall be able to quench all the fiery darts of the wicked: and take the helmet of salvation; and the sword of the Spirit, which is the word of God."

Again, in Psalm lxxv. 8: "Thou makest the outgoings" to the end of the Psalm. Indeed, the book of Psalms, the book of Job, and all the prophetic books of the Old Testament, abound with the most sublime examples of this, and all the grandest figures.

P. 119. *intemperate and unbridled metaphors*—I have sometimes had a suspicion that we moderns are not particularly well qualified to appreciate many metaphors of this kind; as well as some strange epithets, which are found in very ancient writers. It is not my wish to impeach the judgment which Longinus has passed upon the passage he has quoted; but still, even here, might there not have been some circumstance of association or of allusion, unknown even to Longinus, or forgotten before he wrote, which might soften the metaphor, or render it, at any rate, less objectionable to the contemporaries of Plato? With figures and epithets of this character, the most ancient works abound. There are many in the Hebrew scriptures, and several in Homer and in Hesiod. It is not necessary to particularize "*eyes like the fish-pools of Heshbon*,"—or a "*nose like the Tower of Lebanon, that looketh towards*

Damascus;" or the *venerable fig-tree*, or *the divine swineherd*. There can be no doubt that, from some cause no longer known, these figures originally raised ideas very different from those which they now excite in our imaginations.

Nevertheless, it must be acknowledged, and cannot be too distinctly stated, that consummate skill, and exquisite delicacy of perception are required in the management of metaphors of so bold a character, and which approach so very near to the verge of the ridiculous, or the unintelligible,—those perilous precipices, on which bold genius so frequently delights to sport. No wonder that so many poets of weaker pinion have failed to sustain a lofty flight, when even Sophocles and Pindar, as we read in Sect. xxxiii. "are but too frequently quenched on "a sudden, and suffer a most ignoble fall."

SECTION XXXIII.

P. 120. *whether we are to allow the chief merit in style to excellences of the greater number, or of the higher order*—The most eminent critics "allow the chief merit, not to the greater number, but to the higher "order of excellences:" nor is there any canon of criticism more universally received than this. The preference, indeed, fairly belongs, not to that precision and unremitted attention to every trifle, which is sure to produce a cold and languid mediocrity; but to that noble boldness and adventurous ardour, which is characterized by negligence with respect to minute particulars; in fine, not to the faultless insipidity, which escapes our blame, but to that daring exaltation, which, however it may be shaded by inaccuracies, or even debased by gross transgressions, forces our admiration. Correctness may win its appropriate meed of approbation, but sublimity touches the heart: and "if the heart be "interested," says Johnson, "many other beauties may be wanting, "yet not missed."*

For in such lays as neither ebb nor flow,
Correctly cold, and regularly low,
That, shunning faults, one quiet tenor keep,
We cannot blame indeed,—but we may sleep.

POPE.

What opinion for instance, should we form of the judgment or taste of the man, who should prefer some faultless, uninteresting tragedy, to Lear

* *Life of Otway.*

or Othello? or who should approve of Waller more than of Dryden? Where eminent merit is found, real taste disdains the churlish pleasure of prying after minute blemishes. Titian may be blamed for incorrectness of design; but he holds, and will ever hold a higher rank than Andrea del Sarto, with all his scrupulous diligence of detail.

P. 120. *Sublimity of genius is not very favourable to correctness*—It has been well observed by Sir Joshua Reynolds, *Disc. Dec.* 1790, that "The Sublime in painting, as in poetry, so overpowers, and "takes such a possession of the whole mind, that no room is left for "attention to minute criticism. The little elegances of art, in the "presence of these grand ideas thus justly expressed, lose all their "value, and are, for the instant at least, felt to be unworthy of our "notice. The correct judgment, the purity of taste, which characterize "Raphael,—the exquisite grace of Corregio and of Parmegiano,—all "disappear before them."

Indeed, every thing that is great, both in the natural and moral world,—both of things animate and inanimate,—is usually found to partake of the wild and the irregular. How much so ever we may sometimes be inclined to regret this, the remedy is beyond our power. We must, in general, be content to take it with this alloy, or remain without it. Genius disdains the restraints of criticism, and breaks its fetters: but its wanderings are compensated for by the majestic and sublime. Subject it to the scalpel of the critic, and what have you for your pains, but a skeleton?

SECTION XXXIV.

P. 122. *a professor of the five exercises*—It is no unusual thing for ambition to overshoot its mark, and by aiming at every thing, fully to accomplish nothing. This seems to have been the usual fate of the Pentathli, who aspired to victory in all the five Grecian games: they became moderately skilled in all, but eminent in none. Universal genius is of very rare occurrence: it is a plant of no certain *habitat*, and even should it be discovered, it requires so delicate a training, that it seldom or ever produces matured fruits. The history of human nature pretends to furnish but few examples of it, and those few only serve to confirm the justice of my remarks. Some, for instance, claim this high eminence for Voltaire. "The wonder of his ninety volumes," says D'Israeli, "is, that he singly consists of a number of men of the second "order, making up one great man: for, unquestionably, some could "rival Voltaire in any single province, but no one but himself has pos-

“sessed them all.” Yet, notwithstanding what he did effect, how far are his greatest performances from perfection ! His powers would probably have carried him to a very high elevation in any single department of learning or philosophy ; but, the same powers, dissipated into a number of channels, like the river Gyndes, which Cyrus distributed into a multitude of insignificant canals, were wasted in a variety of puny efforts, and produced, after all, only works of a secondary order.

We are reminded of the same facts, in the following passage, which relates to another eminent genius of our own age : it is Allan Cunningham’s summary of the literary merits of Sir Walter Scott. “The genius of Scott was almost universal. He has shewn himself great in every way that literature has displayed itself for these hundred years. Shakspeare, Milton, Burns, and Byron, have each, in their particular line, equalled or excelled him : but then, he surpassed them all, save, perhaps, the first, in the combination of many and various excellences. He was poet, historian, biographer, novelist, critic. As a poet, he may dispute, in many things, supremacy with the loftiest of his day : as an historian, he is equalled only by Southey : as a biographer, he had not the highest success, because he took up the character of the changeable Dryden, and shuffling Swift : as a critic, he ranks with the best : and as a novelist, he is not only unrivalled, but he stands, on the scale of excellence, above all preceding writers, save Cervantes.” In short, he was a distinguished Pentathlus :—a Hyperides, but not a Demosthenes ;—a respectable poet, but not a Shakspeare or a Milton.

P. 124. *No one feels himself roused into emotion by reading Hyperides*—In the estimate which Lord Kaimes (*Elements of Crit.* i. 488) formed of the merits of Racine, although the modern falls very short of the fine qualities here attributed to the ancient, yet we may perceive the same principal fault in both. “He is always sensible, generally correct, never falls low, maintains a moderate degree of dignity without reaching the sublime, paints delicately the tender passions, but is a stranger to the genuine language of enthusiastic or fervid passion.”

P. 124. *But Demosthenes*—The noblest writer could hardly merit a more noble eulogy than this of Demosthenes ! The very terms in which it is expressed could only have proceeded from a genius of the highest order, which could duly appreciate the thunder and lightning of his eloquence, and return peal for peal and flash for flash, in describing it. Of all our own distinguished orators, no one seems to resemble

Demosthenes so much in every respect as Lord Chatham. Many of them made more correct, and perhaps more able speeches on the whole, but none ever produced so powerful an effect. He always left something on the mind to be dwelt and pondered upon—(Sect. vii. p. 75). His style was remarkably easy and unaffected, and his words were selected with the greatest judgment and skill. But it was in the terrible bursts of his eloquence that he was unapproachable. In his opposition to the address on the speech from the throne, on Lord Percy's motion in 1778, his invocation of the Genius of the Constitution may be advantageously placed beside the celebrated oath of Demosthenes. The Earl of Suffolk had spoken in defence of the measure of calling in the assistance of the Indians in the American war, when Lord Chatham rose and expressed his abhorrence of it in these indignant terms :

“ But who, my Lords, is the man that has dared to authorize and
 “ associate with our arms the tomahawk and scalping-knife of the
 “ savage?—to call into civilized alliance the wild and inhuman dweller
 “ of the woods?—to delegate to the merciless Indian the defence of
 “ disputed rights?—and to wage the horrors of this barbarous war
 “ against our brethren? I call upon that right reverend, and
 “ this most learned bench, to vindicate the religion of their God,—to
 “ support the justice of their country! I call upon the Bishops to
 “ interpose the sanctity of their lawn,—upon the Judges to interpose the
 “ purity of their ermine, to save us from the pollution! I call upon the
 “ honour of your Lordships, to reverence the dignity of your ancestors,
 “ and to maintain your own! I call upon the spirit and humanity of
 “ my country to vindicate the national character! I INVOKE THE
 “ GENIUS OF THE CONSTITUTION!”

And when, in the course of the same debate, he exclaimed, “ My
 “ Lords, you cannot conquer America!—Were I an American, as I am
 “ an Englishman, while a foreign troop was landed in my country, I
 “ never would lay down my arms—never—never—never!” the effect,
 we are told, was perfectly astounding. Much was, probably, to be
 attributed to his peculiar *manner*. Of the Grecian orator it is but little
 that we know in this respect; but many circumstances related of him,
 render it very likely that a great similarity to Lord Chatham existed in
 this also. The advantages, however, which the latter owed to nature
 must always have been superior to those of the former, which were the
 result of laborious training and discipline. Lord Chatham was occa-
 sionally sportive; but this was invariably so managed as to bear the

mark of condescension, and never caused any loss of dignity. In every attempt of this nature Demosthenes utterly failed. It may also be reasonably inferred that he never could correct the original defect of his utterance, so as to come near to those fine tones, which filled the House completely without any effort of the speaker, when it was addressed by Lord Chatham. In the lightning of the eye, in dignity of deportment, and other external advantages, there seems to have been a greater assimilation in these two eminent orators; each of whom decidedly bears away the palm of eloquence from every competitor in their respective countries.

In the number of his excellences many orators may have surpassed Lord Chatham, but few have equalled him in their degree. His son, perhaps, was more correct and faultless in his diction; and in splendour of imagery he is said to have left his great parent as far behind, as he did in bitterness of vituperation, and venom of sarcasm. Occasionally, too, he was commanding, lofty and sublime; but he never could exhibit those awful bursts of eloquence, which constituted the transcendent greatness of Lord Chatham.

Lord Chatham, then, seems fairly entitled to be denominated the British Demosthenes.* The distinction is, indeed, usually claimed for the illustrious rival of his son. There were, certainly, moments, in which Mr. Fox left nothing for the most fastidious critic in oratory to desire: but on the whole, it must be confessed that Lord Chatham's claim to this high designation is left by him unassailed,

SECTION XXXV.

P. 125. *nature never intended man to be an ignoble animal*—Addison seems to have had this section in view, in the following fine passage: "The Supreme Being has so formed the soul of man, that nothing but himself can be its last, adequate, and proper happiness. Because, therefore, a great part of our happiness must arise from the contemplation of his being, that he might give our souls a just relish of such a contemplation, he has made them naturally delight in the apprehension of what is great and unlimited. Our admiration, which is a very pleasing emotion of the mind, immediately rises at the contemplation of any object that takes up a great deal of room in the fancy; and, by consequence, will improve into the highest pitch of astonish-

* See note on Sect. xii. p. 317.

"ment and devotion, when we contemplate His nature, who is neither circumscribed by time nor place, nor to be comprehended by the largest capacity of a created being."

P. 125. *to this end, she originally breathed into his soul an irresistible love of all that is great and godlike*—Sir Joshua Reynolds, in one of his Discourses, the object of which is to shew that Taste is friendly to virtue, says: "Whatever abstracts the thoughts from sensual gratifications,—whatever teaches us to look for happiness within ourselves,—must advance, in some measure, the dignity of our nature. . . . Perhaps there is no higher proof of the excellence of man than this,—that to a mind properly cultivated, whatever is *bounded* is *little*. The mind is continually labouring to advance, step by step, through successive degrees of excellence, towards perfection: which is dimly seen at a great, though not hopeless, distance; and which we must always follow, because we can never attain it. But the pursuit rewards itself: one truth teaches another, and our store is always increasing, though nature can never be exhausted. . . . Taste, if it do not lead directly to purity of manners, obviates at least their greatest depravation, by disentangling the mind from appetite, and conducting the thoughts through successive stages of excellence, till that contemplation of universal rectitude and harmony, which began by Taste, may, as it is exalted and refined, conclude in virtue." Sir Joshua was no theologian: but, in a moral view, there is much truth in these remarks; which, as they are applicable to Taste in its general acceptation as connected with moral perception, so they appear to me peculiarly applicable to a Taste for fine writing.

P. 125. *the whole universe is not sufficient*—"The human mind thirsts after immensity, and immutability, and duration without bounds: but it needs some tangible object from which to take its flight,—something present to lead to futurity,—something bounded from whence to rise to the infinite. The vault of the heavens over our heads, sinking all terrestrial objects into absolute nothingness, might seem best fitted to awaken the creative powers of the mind. But mere space is not a perceptible object to which we can apply a scale; while the Alps, seen at a glance between heaven and earth,—meet, as it were, on the confines of the regions of fancy and of sober reality,—and are there, like written characters traced by a divine hand, and suggesting thoughts such as human language never revealed."—*Simond's Switzerland*.

This fine train of thought was suggested to Simond by a view of the Alps from the summit of mount Jura. We acquiesce at once in its justice, and perceive how it illustrates and confirms the reasoning of Longinus. The way in which "immensity," (of which "immutability, " and duration without bounds" may be regarded as different modes,) operates on the human mind, so as to produce that "proud transport," of which our Critic speaks in Section vii. is well described by Dr. Gregory in his *Essay on Taste*. "Grandeur and sublimity gives us a "high and noble pleasure by means of a sense appropriated to the perception of it. . . . Objects are sublime, which possess quantity "or amplitude and simplicity in conjunction. Considerable magnitude, "or largeness of extension, in objects capable of it, is necessary "to produce sublimity. It is not on a small rivulet, however transparent and beautifully winding; it is not on a narrow valley, "though variegated with flowers of a thousand pleasing hues; it is "not on a little hill, though clothed with the most delightful verdure, that we bestow the epithet *sublime*: but on the Alps, the "Nile, the ocean, the wide expanse of heaven, or the immensity "of space, uniformly extended without limit or termination."—"We "always contemplate objects and ideas with a disposition similar to "their nature. When a large object is presented, the mind expands "itself to the extent of that object, and *is filled with one grand sensation*, "which, totally possessing it, composes it into a solemn sedateness, and "strikes it with a deep and silent wonder and admiration." It exerts an effort "in spreading itself to the dimensions of its object, which "enlivens and invigorates its frame: and, having overcome the opposition which this occasions, it sometimes imagines itself present in "every part of the scene which it contemplates; and, from the sense "of this immensity, *feels a noble pride, and entertains a lofty conception "of its own capacity.*"

P. 125. *the Nile, the Danube, the Rhine*—What a glorious use has Akenside made of this section in his fine poem on the *Pleasures of the Imagination*!

Say, why was man so eminently raised
Amid the vast creation,—why ordain'd
Through life and death to dart his piercing eye,
With thoughts beyond the limits of his frame?—
But that the Omnipotent might send him forth
In sight of mortal and immortal powers,

As on a boundless theatre, to run
The great career of justice,—to exalt
His generous aim to all diviner deeds,—
To chase each partial purpose from his breast,—
And through the mists of passion and of sense,
And through the tossing tide of chance and pain,
To hold his course unfaltering ; while the voice
Of truth and virtue, up the steep ascent
Of nature, calls him to his high reward,
The applauding smile of heaven ? Else, wherefore burns
In mortal bosoms this unquenched hope,
That breathes from day to day sublimer things,
And mocks possession ? Wherefore darts the mind,
With such resistless ardour, to embrace
Majestic forms ; impatient to be free,—
Spurning the gross control of wilful might,—
Proud of the strong contention of her toils,—
Proud to be daring ? Who but rather turns
To heaven's broad fire his unconstrained view,
Than to the glimmering of a waxen flame ?
Who that, from Alpine heights, his labouring eye
Shoots round the wild horizon, to survey
Nilus or Ganges rolling his bright wave
Through mountains, plains, through empires black with shade,
And continents of sand,—will turn his gaze
To mark the windings of a scanty rill,
That murmurs at his feet ? The high-born soul
Disdains to rest her heaven-aspiring wing
Beneath its native quarry. Tired of earth
And this diurnal scene, she soars aloft
Through fields of air,—pursues the flying storm,—
Rides on the volley'd lightning through the heavens,—
Or, yoked with whirlwinds and the northern blast,
Sweeps the long tract of day. Then high she soars
The blue profound, and hovering round the sun,
Beholds him pouring the redundant stream
Of light,—beholds his unrelenting sway
Bend the reluctant planets to absolve
The fated rounds of time Thence far effused,

She darts her swiftness up the long career
 Of devious comets,—through its burning signs,
 Exulting, measures the perennial wheel
 Of nature,—and looks back on all the stars,
 Whose blended light, as with a milky zone,
 Invests the orient. Now, amazed, she views
 The empyreal waste, where happy spirits hold,
 Beyond this concave heaven, their calm abode;
 And fields of radiance, whose unfading light
 Has travelled the profound six thousand years,
 Nor yet arrives in sight of mortal things.
 Even on the barriers of the world, untired,
 She meditates the eternal depth below,—
 Till—half recoiling—down the headlong steep
 She plunges!—soon o'erwhelmed and swallowed up
 In that immense of being! There her hopes
 Rest at the fated goal. For, from the birth
 Of mortal man, the sovereign Maker said,
 That, not in humble, nor in brief delight,
 Not in the fading echoes of renown,
 Power's purple robe, or Pleasure's flowery lap
 The soul should find enjoyment:—but, from these,
 Turning, disdainful, to an equal good,
 Through all the ascent of things enlarge her view,
 Till every bound, at length, shall disappear,
 And infinite perfection close the scene!

The poet has given us here a noble example of the torch of genius lighted at another's flame, and even adding to its lustre:—of a bold and successful amplification of a passage, which, in the original, might have been regarded as rising to the very summit of grandeur; and which nothing but powers of the highest order could have brought unimpaired out of so hazardous an experiment. Strange that this fine poem has not yet attained that richly-merited reputation, which posterity will not fail to award! With young and ardent minds, where shall we find a poem to rival this for sound reason, sublime imagery, consummate elegance, "thoughts that breathe, and words that burn"? But such has always been the fate of all our greatest poets.

SECTION XXXVI.

P. 127. *As to the remark that a faulty Colossus—Sublimity in works*

of art, depends not on magnitude. "The only kind of sublimity, at which
 " a painter or a sculptor should aim, is, to express by certain pro-
 " portions and position of limbs and features, that strength and dignity
 " of mind, and that vigour and activity of body, which enable men to
 " conceive and execute great actions. . . . The representation of gigantic
 " and monstrous figures has nothing of sublimity in either poetry or
 " painting, which entirely depends upon *expression*. When Claudian
 " describes a giant taking a mountain on his shoulders, . . . there is
 " nothing sublime in it, for there is no great expression, but merely
 " brute strength. But when Homer describes Achilles advancing to the
 " walls of Troy, clad in celestial armour, like the autumnal star, that
 " brings fevers, plagues and death; we see all the terrible qualities of
 " the hero,—rendered still more terrible by being contrasted with the
 " venerable figure of Priam, standing upon the walls of Troy, and
 " tearing his white hair, at the sight of the approaching danger. This
 " is the true sublime: the other is all trick and quackery."

Burke's Letter to Barry.

If we could now see the Doryphorus, we should, probably find in it that sublime *expression*, in which the Colossus must necessarily have been deficient.

P. 127. *it seems proper to unite art and nature*—The most eminent critics of all ages have agreed in this precept, from Horace to Boileau and Pope.

First follow Nature, and your judgment frame
 By her just standard, which is still the same :
 Unerring Nature, still divinely bright,
 One clear, unchang'd, and universal light,
 Life, force, and beauty must to all impart,
 At once the source, and end, and test of Art.
 Art, from that fund, each just supply provides,
 Works without shew, and without pomp presides. . . .
 Those rules of old discover'd, not devised,
 Are Nature still, but Nature methodised
 Hear how learn'd Greece her useful rules indites,
 When to repress, and when indulge our flights !
 High on Parnassus' top her sons she shew'd,
 And pointed out those arduous paths they trod ;
 Held from afar, aloft, the immortal prize,
 And urg'd the rest by equal steps to rise.

Just precepts, then, by great examples given,
 She drew from them, what they deriv'd from heaven.
 The generous Critic fann'd the poet's fire,
 And taught the world with reason to admire.
 Then criticism the Muses' handmaid proved,
 To dress her charms, and make her more beloved.

Essay on Criticism.

SECTION XXXVII.

P. 127. *Comparisons and Similes*—The section treating on these being unfortunately lost, the reader is referred to Dr. Blair's *Lectures on the Belles Lettres*, Vol. i. Lect. xv. p. 342, where the subject is fully treated with great elegance and perspicuity.

SECTION XXXVIII.

P. 128. *how far each figure of this kind may be carried*—To determine how far Hyperboles may be allowed to transgress the bounds of credibility, is the province of taste, chastened and guided by judgment. Figures of exaggeration have certain privileges, which allow them to overleap the line of truth, but not that of reason. When they do this, the bow is drawn so tight as to produce relaxation. The only result is absurdity, and its consequence, frigidity. Demetrius Phalereus quotes an instance from some unknown poet, who, in describing the efforts of the Cyclops against Ulysses, tells us that he cast a rock at the ship so large, that goats were unconsciously grazing upon it as it flew!

The writers of the sixteenth and seventeenth centuries were guilty of extravagances of this kind out of number; and, as it is quite clear that they vied with each other in them, it may be inferred not only that they regarded them as beauties, but that the greater the extravagance, the greater the beauty. An example of this hyperbolic strain is found in the Epitaph on Charles the First, said to have been written by the Earl of Montrose with the point of his sword:

Great, good, and just! could I but rate
 My grief, and thy too rigid fate,
 I'd weep the world to such a strain,
 That it should deluge once again!
 But since thy loud-tongued blood demands supplies
 More from Briareus' hands than Argus' eyes,
 I'll search the world unto its utmost bounds,
 And write thy epitaph in blood and wounds!

This, however is modest, in comparison with the following, on the conveyance of Queen Elizabeth's corpse by water from Richmond to Whitehall :

The Queene was brought by water to Whitehall ;
 At every stroake the oares did teares let fall :
 More clung about the barge ; fysh under water,
 Wept out their eyes of pearle, and swom blinde after :
 I thinke the bargemen might, with easier thighes,
 Have rowed her thither in her People's eyes ;—
 But, howsoe'er, thus much my thoghts have scann'd,
 Sh' ad come by water, had she come by land.

P. 128. *an ambition of expressing every thing in a strain of exaggeration*—This is the great fault of Dr. Young. It shews itself in his *Satire*, which has been well described as *a string of epigrams*. But in his *Night Thoughts* he is all effort and antithesis and oxymoron. Hence we are delighted with detached passages of the poem, but we grow weary of the whole. If any body ever reads it through, he is glad when he comes to the end ; for the mental exertion which such an achievement is found to require, amounts at last to positive pain.

P. 128. *when they proceed from a mind thrown into emotion*—As an instance of this, we may cite that noble burst of eloquence in Burke's fine but dreadful description of Hyder's ravages in the Carnatic, where the emotion makes us lose sight of the violence and exaggeration of the metaphors :

"When at length Hyder found that he had to do with men, who
 "either would sign no convention, or whom no signature could
 "bind he decreed to make the country possessed by such
 "incorrigible and predestined criminals, an example to mankind. He
 "resolved, in the gloomy recesses of a mind capacious of such things,
 "to leave the whole Carnatic an everlasting monument of vengeance,
 "and to put perpetual desolation as a barrier between him and those,
 "against whom the faith, which holds the moral elements of the world
 "together, was no protection. He drew from every quarter
 "whatever a savage ferocity could add to his new rudiments in the art
 "of destruction ; and, compounding all the materials of fury, havoc
 "and desolation, into one black cloud, hung for a while on the declivi-
 "ties of the mountains. While the authors of all those evils were
 "stupidly gazing on this menacing meteor, which blackened all their
 "horizon,—it suddenly burst, and poured down the whole of its con-

" tents upon the plains of the Carnatic. Then ensued a scene of woe, the like of which no eye had seen, no heart conceived, and which no tongue can adequately tell. All the horrors of war before known or heard of, were mercy to that new havoc. A storm of universal fire blasted every field, consumed every house, destroyed every temple. The miserable inhabitants flying from their flaming villages, in part were slaughtered; others, without regard to sex, to age, to the respect of rank, or sacredness of function,—fathers torn from children, husbands from wives,—enveloped in a whirlwind of cavalry, and amidst the goading spears of drivers, and the trampling of pursuing horses, were swept into captivity in an unknown and strange land. Those, who were able to evade the tempest, fled to the walled cities: but, escaping from fire, sword, and exile, they fell into the jaws of famine."—*Speech against Hastings.*

SECTION XXXIX.

P. 130. *for does not the flute inspire the hearer*—"The whole power of music" says Twining (*Poetic*, Vol. i. Diss. ii. p. 66,) "may be reduced, I think, to three distinct effects;—upon the ear, the passions, and the imagination:—in other words, it may be considered simply as delighting the sense,—as raising emotions,—or, as raising ideas. The two last of these effects constitute the whole of what is called the moral, (as opposed to physical,) or expressive power of music." And he adds, in a note, "Music may raise ideas immediately by mere association I inserted the word immediately, because music has also a power of raising ideas, to a certain degree, through the medium of emotions, which naturally suggest correspondent ideas."

The instance of the *Ranz des Vaches*, and the effect of the mere tune unaccompanied by words, upon the Swiss emigrant, is well known; nor is there much reason to doubt that a peasant from any country, under the like circumstances of long absence and remote distance, would be affected in a similar manner, if not in an equal degree, by hearing some favourite air of his native land. This is simply the effect of association, exciting emotions, and, through their medium, ideas; thus working powerfully upon some of the noblest affections of our nature, and disposing us to entertain the most lofty and sublime conceptions.

I can hardly assent, however to the proposition of Alison, (*On Taste*, p. 138,) that all sounds derive, from association, whatever power they may possess of raising sublime emotions. It may be so, as he states, with respect to such as convey the idea of danger; as, the roaring of

the sea, the howling of a storm, the cries of wild beasts, the murmur of an earthquake, the pealing of thunder: all such, also, as are associated with ideas of solemnity, majesty, melancholy, or strong emotion; as the organ, the trumpet, the curfew, the passing-bell. Thus, too, the whisper of Lady Macbeth,—the “still small voice” heard by Elijah,—the spirit, in the *Book of Job*, saying “shall mortal man,” &c.—the sigh preceding the tempest in Thomson’s *Winter*,—even the sound of the hammer in Shakspeare’s *Hen. v. Act. iv.* “From camp to camp,” &c. all these derive their sublimity chiefly from association.

But Mr. Harris (*on Music*, ch. vi.) affirms truly that “there are sounds to make us *cheerful* or *sad*, *martial* or *tender* :” and Dr. Beattie (*Poetry and Music*, p. 143, 167.) justly remarks that “there is some relation at least, or analogy, between *certain musical sounds*, and *certain mental affections* ;” that music is capable of “inspiring *devotion, fortitude, compassion, sorrow*,” &c. and speaking of the effect of the organ, (Disq. 610,) he says, “we are generally conscious of *an elevation of mind*, even though the ear be not sensible of melody.” Nay, Dr. Burney (*Hist. Music*, i. 85,) goes still further, and pronounces that “there is some kind of instrumental music, so divinely composed . . . that it *wants no words* to explain its meaning.” I do not know however that this opinion required any authorities to support it. It has certainly the suffrage of antiquity; for it prevailed in the time of Aristotle, and it was embraced by his brother critic Longinus; and the facts on which it rests, are generally admitted, I believe, at the present day.

The subject recalls to mind the beautiful verses of William Strode, Canon of Ch. Ch. who was living in 1660, which will require no apology for their insertion here :

When streams of music softly steal
With creeping passions through the heart;
And when, at every touch, we feel
Our pulses beat and bear a part;
When threads can make
A heart-string quake,
Philosophy
Can scarce deny
The soul may melt with harmony.

O lull me, lull me, charming air!
My sense is rock’d with wonders sweet!

Like snow on wool thy fallings are ;—

Soft, like a spirit's, are thy feet.

Grief who needs fear

That hath an ear ?—

Down let him lie,

And listening die,

And change his soul to harmony !

P. 130. *by the changes of the notes, and by the mixing and blending of the harmony*—We are here reminded of Milton :

Ever against eating cares,

Lap me in soft Lydian airs,

Married to immortal verse,

Such as the melting soul may pierce

In notes, with many a winding bout

Of linked sweetness long drawn out,

Untwining all the chains, that tie

The hidden soul of harmony.

L'Allegro.

P. 130. *the harmonious arrangement of that speech, which is natural to man*—There can, I presume be no doubt that pleasing emotions are produced by words of agreeable sound, and sentences of harmonious modulation. In proof of this no passage has been quoted more frequently than the following from Milton's *Tractate of Education*. "We shall conduct you to a hill-side, laborious indeed at the first ascent ; but else so smooth, so green, so full of goodly prospects and melodious sounds on every side, that the harp of Orpheus was not more charming."—"Here every thing conspires," says Dr. Blair, "to promote the harmony. The words are happily chosen ; full of liquids and soft sounds ; *laborious, smooth, green, goodly, melodious, charming.* And these words are so artfully arranged, that were we to alter the collocation of any one of them, we should, presently, be sensible of the melody suffering. For, let us observe how finely the members of the period swell one above another. *So smooth, so green,—so full of goodly prospects and melodious sounds, on every side,—till the ear, prepared by this gradual rise, is conducted to that full close on which it rests with pleasure ;—that the harp of Orpheus was not more charming.*"

One of our periodical critics has pointed out a passage in a celebrated American writer, which may vie with this fine sentence from Milton. "The first time I ever heard the song of the nightingale, I was

"intoxicated more by the delicious crowd of remembered associations, than by the melody of its notes : and I shall never forget the thrill of ecstasy with which I first saw the lark rise almost from beneath my feet, and wing its musical flight up into the morning sky."—*Bracebridge Hall*.

"We know of nothing more beautiful," says the *Edinburgh Review*, (*Nov.* 1832,) "than the melody of this concluding sentence."

Again :

..... Thou rememberest
 Since once I sat upon a promontory,
 And heard a mermaid, on a dolphin's back,
 Uttering such dulcet and harmonious breath,
 That the rude sea grew civil at her song
 To hear the sea-maid's music

The harmony in all these passages is as delightful as the melody, and perhaps even more so. They shew the power arising from skill in the selection of words, and the structure of periods.

But not only are pleasing emotions capable of being produced by the modulation of sentences ;—the more boisterous passions may also be roused ; and consequently, no inconsiderable degree of sublime feeling excited. Our author then argues well, that if mere sounds, irrespective of significancy, can effect this, "what may we not expect from composition, or the harmonious arrangement of human speech, which not only reaches the ear, but penetrates to the heart ?" &c. And well has our own Cowper sung,

..... The mind that feels the fire
 The Muse imparts, and can command the lyre,
 Acts with a force, and kindles with a zeal,
 Whate'er the theme, that others never feel.
 If human woes her soft attention claim,
 A tender sympathy pervades the frame :
 She pours a sensibility divine
 Along the nerve of every feeling line.
 But, if a deed not tamely to be borne,
 Fire indignation and a sense of scorn,
 The strings are swept with such a force, so loud,
 The storm of music shakes the astonish'd crowd.
 So, when remote futurity is brought
 Before the keen enquiry of her thought,

A terrible sagacity informs
 The poet's heart,—he looks to distant storms,—
 He hears the thunder ere the tempest lours,
 And, arm'd with strength surpassing human powers,
 Seizes events as yet unknown to man,
 And darts his soul into the dawning plan.

P. 132. *if the words be removed from their present appropriate situation, and placed elsewhere*—It seems impossible to convey to one, wholly unacquainted with the artifices of construction and modulation, which the ancients so carefully employed in writing, a clear conception of the reasoning, in the illustration of which Longinus quotes this sentence of Demosthenes. The nearest approach to it may be made, by shewing how greatly an English period may be injured, by altering the arrangement of its members. For this purpose, let us take the following fine passage from the Spectator :

“ If we rise yet higher, and consider the fixed stars as so many oceans of flame, that are each of them attended with a different set of planets; and still discover new firmaments and new lights, that are sunk farther in those unfathomable depths of æther; we are lost in such a labyrinth of suns and worlds, and confounded with the magnificence and immensity of Nature.”

Here all is grand, perspicuous, and harmonious : but, if we alter the arrangement, we shall soon be sensible how much this beautiful period loses, not only in strength and perspicuity, but also in harmony and grace :

“ We are lost in a labyrinth of suns and worlds, and confounded with the magnificence and immensity of Nature, if we rise yet higher, and consider the fixed stars, as so many oceans of flame, &c.

SECTION XL.

P. 133. *the artifice of composition*—No one can doubt of the dignified appearance which a very common sentiment may be made to assume by this artifice. Who does not know, among his acquaintance, some one, who habitually wraps up the most common-place ideas in language, which makes it necessary that they should be sifted and weighed, before their utter inanity is discovered ? This is the fault here charged upon Euripides, and to which that great tragic poet is certainly obnoxious. Many passages may, unquestionably, be found in him, in which the poetry lies more in the expression than in the sentiment. This, however, is not peculiar to Euripides.

P. 133. *words, by their structure, retarding each other*—A familiar illustration of this may be found in Pope's lines,

When Ajax strives some rock's vast weight to throw,
The line too labours, and the words move slow.

And Milton has admirably expressed the intricacy and perplexity of the points on which he represents the fallen spirits as bewildering themselves, in these lines, *Par. Lost. ii. 557.*

Others, apart, sat on a hill retired
In thoughts more elevate, and reason'd high
Of providence, fore-knowledge, will, and fate,
Fixt fate, free-will, fore-knowledge absolute;
And found no end, in wandering mazes lost!

Can any artifice of language more admirably express the hopeless entanglement of such enquiries, than the introduction of the fourth of these lines, after the third? "The repetition of some of the words," says Dr. Smith, "with epithets of slow pronunciation, shews the "difficulty of making advances in such unfathomable points."

SECTION XLI.

P. 134. *Pyrrhics, Trochees, and Dichorees*—The reader will observe that the Pyrrhic is a foot of two syllables, both short; the Trochee also called a Choree, is a foot of two syllables, the first long, and the last short; and the Dichoree is a foot consisting of two Trochees. Thus,

{ If yōu gīve yōur āpprōbātiōn
 To my humble supplication,
Pyrrh, Troch, Dich.

Our Trochaic metre is commonly written wholly in Trochees, and is chiefly employed in Bacchanalian songs; as

"Jolly mortals, fill your glasses, generous deeds are done by wine."
Or in ludicrous poetry; as

"Pulpit, drum ecclesiastic,"—and
Many others Hudibrastic.

We have, however, some elegant poems written in Trochaic metre, but chiefly of the lyric kind. Among these is the fine old allegorical ballad,
"Life's a sea in constant motion," &c.

But the foot called an Anapæst, consisting of two short, followed by one long syllable, is most obnoxious to the charge of producing a capering effect: as

" May I govern my passions with absolute sway,

" And grow wiser and better as life wears away : " POPE.

an effect which is increased to a ludicrous degree, by adding a hypercatalectic, or redundant syllable, at the end : thus,

" For she said that her mistress did nothing but rate her,

" Since she brush'd off the tail of the new alligator."

HAYLEY.

Is it possible to imagine a sublime sentiment clothed in a metre like this ?

Our present business, then, was to consider the injurious effect to sublimity produced by the prevalence of such feet as these : and I have now shewn enough of their nature, I believe, to demonstrate that they have a manifest tendency to debase the sublime wherever they abound. On the contrary, how much of the dignity and solemnity of these fine lines, is owing to the staid grandeur of the prevailing long quantities !

High on a throne of royal state, which far

Outshone the wealth of Ormus, or of Inde,

Or where the gorgeous East, with richest hand

Showers on her kings barbaric pearl and gold,

Satan exalted sat. ————

MILTON, ii. 1.

SECTION XLII.

P. 134. *conciseness of phrase*—Whenever conciseness degenerates into abruptness, it usually becomes obscure ; and obscurity is the very greatest defect of style. All labour, also, after epigrammatic point and antithesis, is apt to betray a writer into a similar fault. A certain degree of brevity, is nevertheless allowable ; and, provided it leaves the sense clear and unambiguous, it may even rise into an excellence. To be both brief and comprehensive, is, in fact, a virtue of no mean order. Brevity has an air of liveliness and spirit, it keeps attention awake, and it gratifies, while it exercises the intellectual powers. But, it is not well suited, in general, to the expression of grand and sublime sentiments : although this is by no means a rule without exceptions. The present treatise will furnish instances of this.

And, as Longinus has well remarked at the end of this Section, prolixity is equally injurious to the Sublime. Sentences encumbered with epithets, or with ill-chosen circumstances, which though true, are not necessary to be introduced, deprive style of all its spirit and energy. They,

Like a wounded snake, drag their slow length along :
and they become wearisome and languid from their undue extension.

Among ancient writers, Aristotle and Tacitus are frequently both faulty, from their conciseness ; while Plato and Cicero have carried diffuseness, with admirable judgment, to the very confines of propriety, without *often* overstepping the boundary. Of the moderns we may instance Montesquieu as an example of the concise, and Sir William Temple of the diffuse style.

After all, not only is one kind of style more suited to one kind of subject, than another ; but, as different writers have different modes of thinking, one style is manifestly better adapted than another, to the conceptions of different minds. The grand rule, then, seems still to be,

“First follow nature,” and “avoid extremes :”

yield to the dictates of your own peculiar genius ; and, availing yourself of such directions as education will not fail to supply, you will succeed better than by servilely imitating either the brevity of the one class, or the diffusiveness of the other.

And all this is perfectly consistent with the precepts of our critic. In his own work, he furnishes us with an admirable model. The style apparently congenial to his cast of thought, is the most flowing, copious, and elegant ; which he nevertheless varies continually as the circumstances may seem to require. Sometimes he is lively and at others severe ; soaring occasionally to the loftiest regions of sublimity ; and yet, with all this variety, retaining every where, the stamp and the indubitable character of original genius of the very highest order.

What I have said will render examples unnecessary of the faults condemned in this Section. They might be found, I fear, even in very distinguished writers.

SECTION XLIII.

P. 135. *For what city, or what people in all Asia*—An enumeration of particulars, like this of Theopompus, requires no small degree of taste and discrimination to manage it skilfully. Without these it will become as insipid and uninteresting as an auctioneer’s catalogue. The danger lies in an exuberant minuteness of specification, crowding the mind with a multitude of ill-assorted and insignificant objects. But the greatest offence against taste is committed when offensive particulars, which ought to be kept out of sight, are brought prominently forward. Milton has erred, I fear, in this matter, where in P. L. vi. 344, after

describing the wound of Satan from the sword of the Archangel, he adds,

Yet soon he heal'd : for spirits that live throughout
Vital in every part, not as frail man
In entrails, heart or head, liver or reins,
Cannot but by annihilating die.

The third of these lines is offensively surgical ; and the passage, by its omission, would have lost nothing either in sense or in dignity.

P. 1.— *He descends here from matters of greater grandeur, to those of less*—Examples of this *bathos* or sinking may be found even in the greatest writers. Pope has furnished an amusing instance of it where addressing Lord Mansfield, he says,

Graced as thou art by all the power of words,
So known, so honoured *in the House of Lords* :

which Cibber parodied thus :

Persuasion tips his tongue whene'er he talks,
And—he *has chambers in the King's Bench walks*.

The following whimsical instance of the same kind is taken from the celebrated George Falkener's "Account of Ireland."

"Ploughs were first invented by Triptolemus, a near relation of the Goddess Ceres ; and afterwards much improved by Mr. John Wynne, baker, of Dublin."

P. 1.— *we must not descend to terms sullied by vulgar meanings, or tarnished by common use*—The mighty Homer himself, I fear, offends against this precept, not only in some of his epic cookery, but when he compares the sudden healing of the wound of Mars, to the formation of *curds*.

Such expressions are quite inconsistent with the grandeur of poetry ; nor are they to be tolerated in historical composition. And yet Knolles, who wrote the *History of the Turkish Empire*, and of whom, as an historian, Johnson writes in terms of high commendation, descended so far beneath the dignity of history, as to commence one of his chapters thus : "Now lay the great city of Nice *in the suds*."

SECTION XLIV.

The Treatise on the Sublime ends in reality with the preceding Section : and the present, which is merely a sort of epilogue to the work, as it contains no precepts, will admit of no illustrations.

FINIS.

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- Sect. v. . . . The source of these faults, a fondness for novelty.
- Sect. vi. . . . To avoid them, a clear notion and an accurate perception of the true Sublime must be formed.
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CORRIGENDA.

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| 34. "no pleasure"—omit "no." | 219. "interim"—read "interdum." |
| 158. "locurum"—read "locorum." | 220. "mænia"—read "moenia." |
| 163. "Plantus"—read "Plautus." | 221. "pæniteat"—read "pœniteat." |
| 175. <i>ἐκτάσιν</i> —read <i>ἐκτασιν</i> . | 223. "beaucop"—read "beaucoup." |
| 182. "Moras"—read "Morus." | 245. "λιτῶε"—read <i>λιτῶς</i> . |
| 187. "meus"—read "mens." | 254. "ἡνίκ, —read <i>ἡνικ</i> . |
| 189. <i>πμίον</i> —read <i>πλίον</i> . | 265. "ὄψους"—read <i>ὕψους</i> . |
| — "Orutore"—read "Oratore." | 273. <i>σύλλκειμενα</i> —read <i>σύγκειμενα</i> . |
| 192. "Tiryus"—read "Tiryns." | 283. "tmoris"—read "timoris." |
| 196. "aute"—read "ante." | 301. "excellencies"—read "excel-
[lences." |
| 204. <i>γυμαικῶν</i> —read <i>γυναικῶν</i> | 302. id id. |
| 205. "sen"—read "seu." | |
| 208. "comædia"—read "comœdia." | |

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